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CLIPPER
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SEPTEMBER 10, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

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THE AUDIENCE TEST!



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TO GET ACROSS

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(SO WHY DO YOU WANT ME NOW ?)

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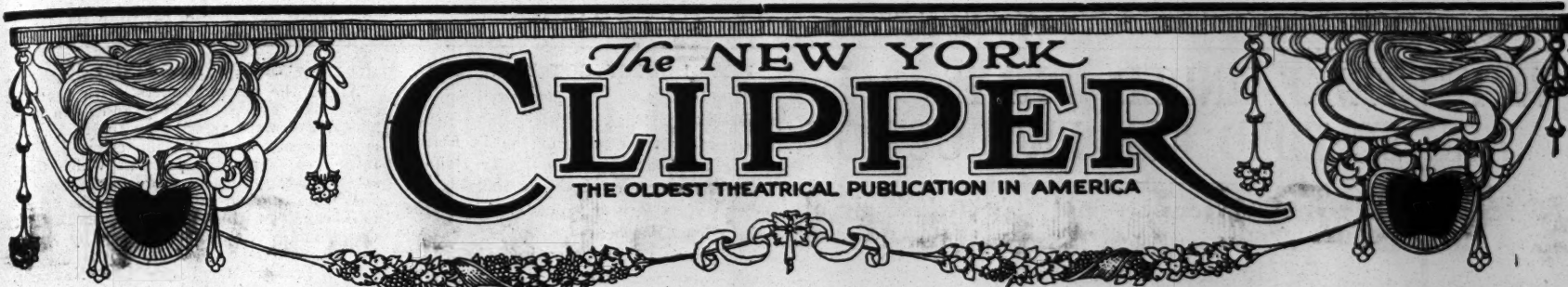
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"SPECS" EXPECT CLEAN-UP ON BIG PARADE

CORRAL 5TH AVENUE SEATS

Made desperate by their heavy losses during the actors' strike, a group of the better known ticket brokers have plunged to the extent of \$75,000 on the parade in honor of General Pershing, in an effort to recoup part of the money they lost.

Military parades at this time are risky ventures for ticket brokers to invest in. This is admitted by the more frank among those who have put their money into grand stands. Still, having been driven almost frantic by the unproductivity of their expense-laden business during the last four weeks and more, they turned to the parade eagerly.

The result is that seven brokers have built stands along Fifth avenue, the total seating capacity amounting to 13,821, or approximately 15,000 seats, as they figure it. The brokers are Dave Marks (United Ticket Office), who, with three others, Tyson and Brother, Alexander Ticket Office and Jacobs' Ticket Office, controls 6,000 seats, extending along Fifth avenue at 95th, 97th, 98th and 99th streets; Tyson and Company, whose stand is at 81st street, and contains 1,621; Tyson Company, with 2,400 seats at 95th street, and McBride's, with 3,000 seats between 103d and 104th streets.

The brokers figure that the cost of each seat to them is approximately \$5, for, besides paying a large rental price for the various grand stand sites, the construction costs have been terrific. That is why they have fixed the prices of seats at \$5, 7 and \$10, the price for each being exclusive of the war tax.

The average price for seats will be about \$6.50, at which price, if the venture proves a sell-out, they will gather in an approximate total of \$100,000, or \$97,500, to be exact. And when the amount of their investment is considered, to which must be added at least \$10,000 more for miscellaneous overhead charges, it becomes quite apparent that they have taken a desperate chance to earn the \$1,000 or more dollars each that they will earn if the venture proves a success.

To insure success the brokers have expended large sums in advertising in the dailies and elsewhere. In spite of this, late last week and even early this week they were far from sanguine about their profits on the parade, one of them remarking that, "I'd much rather have my money stuck in some show—there at least I've got a chance."

B. S. MOSS' HAMILTON OPENS

B. S. Moss' Hamilton opened its doors last Sunday with the new Famous Players-Lasky Program. The house has been completely re-decorated and is under the personal management of William Raynor, assisted by Jack Lereaux. The opening program consisted of a Wallace Reid feature, Topics of the day, News Weekly, two comedies and an array of talent including, Roy King, Tenor, the Tamara Rosoff Ballet and a Banjo Duet.

BETTY BROWN WANTS A DIVORCE

Betty Brown, one of Flo Ziegfeld's most pulchritudinous show girls in the "Frolic" shows, but who says she is through with the stage, having quit the "Frolic" when the strike caused it to close, is also making an effort to rid herself of her husband, Leslie J. Casey, whom she married January 8, 1918.

This became known last week when, through her attorney, Harry Saks Hechheimer, she filed a suit for absolute divorce in the Supreme Court, the action being based on the only grounds on which a divorce may be granted in this state—adultery.

The papers thus far filed in the suit fail to reveal the name of the women with whom Casey is alleged to have misconducted himself. And when inquiry was of Casey himself early this week he replied "Which one?—there were five or six." The only thing Miss Brown would say about her was "that she is rich and charming, and I know her very well. That is why I am not going to tell anybody her name?"

The Caseys' marital differences began last New Year's day, when, following a row they had over her failure to come home immediately after the "Frolic" shows were over to entertain guests they had invited to a New Year's Eve party, Betty Brown left her husband's bed and board, as such things are described in legal notices, and went to live with her friend, Dorothy Klewer in a hotel on West Fifty-sixth street. So far as could be learned, they failed to become reconciled since their parting last New Year's Day, although their friends know that they have been on speaking terms since then.

SELWYNS TRY OUT PIECE

BOSTON, Sept. 5.—Selwyn and Company have opened a new production here at the Arlington Theatre with the Craig Players. "Prisoner of the World," is the title of the new play, written by Margaret Mayo and Henry Forman. In as much as the new production is in its second week here, and is drawing capacity houses every performance, it looks pretty good.

The title applies to the ex-kaiser, who, throughout the performance is known as "Willie the Hun." Allied with the Countess Ricci, a former favorite of the de-throned monarch, an American correspondent and a British secret service agent unite in a plan to capture the former Emperor. Through the efforts of the countess he is enticed from a neutral country into a hostile one. Here, in a secluded chateau, when his capture seems certain, he escapes. The manner in which he is enabled to do this provides the high lights of excitement and suspense in the play.

CONDITIONS BAD IN ANTIPODES

According to a letter received by Clara Rose, secretary to Willie Edelman, from Hugh D. McIntosh, head of the Tivoli Theatres, Australia, the houses in Sidney are having a tough break. The business was just recovering from an epidemic of Spanish Influenza, which caused a big drop in receipts, when a seamen's strike was declared. According to Mr. McIntosh, the strike will last for a long time and, indirectly, will affect the theatrical business as long as it lasts.

HAD \$1,200 HOUSE

"Revelations of a Wife," a George Gatt attraction, played to a \$1,200 house in Peoria, Ill., last week. This is a record performance for this production.

EQUITY, WINNING STRIKE MUST NOW FIGHT FIDELITY

Latter League Is Making Active Campaign for Members and Shares Fruits of Equity Victory, While A. E. A. Association Lacks Harmony.

With the actor's strike settled and with theatres fast reopening on Broadway, plans have been put into motion to insure permanency to and to strengthen the Actors' Fidelity League. Wiseacres are of the opinion that this movement is but the beginning of a struggle between the Fidelity and the Actors' Equity Association, and that the Fidelity's campaign for expansion and a larger membership has been launched with the purpose of enticing members of the Equity into the fold of Fidelity, with the ultimate view of gobbling up the Equity.

What might be considered a Fidelity war council met on Monday afternoon at the League's headquarters "to assure the permanency of the organization upon a firm and sound basis." George M. Cohan, president of the League, announced his intention of devoting his entire time to its affairs upon returning from a two weeks' vacation.

The league also held an open meeting yesterday in the ballroom of the Hotel Astor and registered a marked increase in membership, which is but the beginning of a membership campaign with which Equity will have to cope. Although the League is not making propaganda of the matter, the fact remains that, in the terms of the theatrical peace, Fidelity gained as much as Equity. Everything that was granted the Equity has been granted Fidelity, while, on the other hand, the latter has not incurred the bitterness of the managers. And several liberal concessions granted to Equity had their birth in the Cohan-Fidelity contract.

A new membership committee has been appointed for the Fidelity, consisting of Howard Kyle, Frederick Karr, Jose Rubin, Lowell Sherman and Lester Lonergan.

This committee can offer to new members a contract as liberal as the one that the Equity has wrested from the managers. It is thought that this argument will have a weighty appeal to the actor who is looking for a job.

In connection with jobs, the League has established an employment bureau where, at all times, there can be obtained information as to places where employment is available, the type of persons desired for the play and any other data essential to procuring engagements. This bureau has already placed several hundred artists in positions.

A record is kept of all those who register. It contains a brief outline of their previous experience, their adaptability to play type, their appearance and other miscellaneous detail which makes it easy to select the right person for a part and does away with sending scores of applicants upon a wild goose chase.

Through an emergency relief fund, many members of Fidelity who were thrown out of work as a result of the strike, were aided materially. The fund has been dispensed with since peace has been declared.

To establish a permanent fund for the League, a benefit performance will be

given under its auspices at the Century Theatre on Sunday evening, September 21. The entertainment committee in charge of the benefit consists of William Collier, George Cohan and Holbrook Blinn. Ten per cent of the receipts will be donated to the Actors' Fund of America, and, after the performance, the League hopes to have enough in its coffers to be firmly established upon its feet.

Among those who have been selected to appear at the benefit, besides, George M. Cohan and Willie Collier, who are to present a one-act travesty especially written for the occasion, are Mrs. Minnie Madden Fiske, Julia Arthur, David Warfield, Margaret Anglin, Louis Mann, Fay Bainter, Frances Starr, Janet Beecher, Olive Wynham, Marjorie Wood, Bessie McCoy Davis, George MacFarlane, Ralph Herz, Justine Johnstone, Blanche Bates, Nora Bayes, Ina Claire, Patricia Collinge, Florence Nash, Mary Nash, Emily Ann Wellman, Maurice, Mary Ryan, Valli Valli, Lowell, Sherman, Allan Dinehart, W. H. Gilmore, John Halliday, Effingham Pinto, Leonor Ulric, Otis Skinner, Jose Rubin, Ann Pennington, Gladys Hansen, Holbrook Blinn, Arthur Ashley, Thos. E. Shea, Lester Lonergan, Amelia Bingham, Ruth Chatterton, Grace George, Alexander Carr, Edna Wallace Hopper, Carlotta Monterey, Josephine Drake, De Lyle Alda, Grace Fisher, Eugene Cowles, Burr McIntosh and Lionel Braham. Alexander Leftwich will be general stage director.

Meanwhile, the Equity has been busy maintaining harmony among its members. Although the victory is ostensibly their's, there are many in the organization who would have preferred a closed shop, which would have meant the elimination of Fidelity. There are also those who object to an agreement such as the one accepted. Much surprise has also been manifested over the fact that a "status quo" condition does not prevail now that the strike is ended.

No copy of the terms of agreement was made public until Monday morning, when Attorney W. B. Rubin read the contract at Equity headquarters after a large number of members had severely criticised the Equity officials for keeping matters so secretive. At the mass-meeting on Sunday, the terms had only been generally alluded to and there had been much dissatisfaction. A cloudiness seemed to exist over several points in the agreement and indications pointed to a busy board of arbitration in keeping theatrical peace.

The terms, as finally agreed upon, are almost identical to those that had been offered by the managers to the Equity earlier in the week, and which had met with flat-footed rejection of the strikers.

"Is there any difference between the final agreement and the one the Equity spurned some days ago?" Paul Turner, attorney for the Equity, was asked by a Clipper reporter.

"There is a little difference," was the answer.

(Continued on pages 33 and 34.)

WITH STRIKE ENDED, PLAYS ARE SPEEDED FOR PRODUCTION

All Managers Hurry Casts Together and Start Rehearsals of New and Road Companies in Effort to Make Up Lost Time.

With the news that the actors' strike had been settled managers started mobilizing their casts on Saturday so as to get companies to work as soon as possible.

Adolph Klauber had his cast on the phone as early as seven-thirty Saturday morning, with the result that all the members of the "Nightie Night" company were busy rehearsing again by Saturday evening.

Charles Emerson Cook's "A Regular Feller," was in rehearsal on Sunday. Nor had the excitement of the strike made the players forget their lines, for, according to Cook, the rehearsal sounded like a regular performance. The play was announced early in August but never opened in New York. Among those in the cast are Ernest Glendenning, James Bradbury, Everett Butterfield, Edwin Holt, Roy Gordon, Charles Abbott, Dudley Clements, Albert Bushee, George Coker, Miriam Sears, Margaret Greene, Charlotte Granville and Kittie O'Connor.

"An Innocent Idea, which may be produced under the title of "The Bed Convention," is another Cook production which will soon resume rehearsals. Bookings in Washington and Baltimore came to naught because of the strike, and there may now be several weeks delay before rehearsals upon it are commenced again.

Cook is also about to put a Florence Nash show, as yet unnamed, into rehearsal, while "A Woman's Woman," Mrs. Louis De Foe's dramatization of a Saturday Evening Post story, will start rehearsals as soon as Emma Dunn returns from her vacation at Milford.

"Up From Nowhere," a Booth Tarkington-Harry Leon Wilson comedy which was originally set to open on September 1, also started rehearsing again. The play is presented by John D. Williams, and the chief role is taken by Norman Trevor.

Rehearsals have also begun for "Hello Alexander" in which the Shuberts will present McIntyre and Heath.

John Cort called three companies for rehearsal on Monday. "Fiddlers Three," the comic opera in which Tavia Belge continues as the featured player, will open the new season in Providence on Sept. 29; "Gloriana," starring Fritzie Scheff, makes its 1919-20 debut in Detroit on October 5; and "Flo Flo," with Handers and Millis, will be produced in Cincinnati on October 5.

"Friendly Enemies," with Louis Mann in the stellar role will open an engagement of four weeks at the Manhattan Opera House tonight. Associated in the company with Mann are Jesse Dandy, Felix Kremb, Richard Barbee, Marie Reichardt, Ethel Remy and Marcelle Nelken.

Rehearsals have already been resumed of the following A. H. Woods productions: "Too Many Husbands," "The Honorable Sam Davis," "The Girl in the Limousine," "The Woman in Room 13," "Up in Mabel's Room," "Under Orders," "Roads of Destiny," "The Big Chance," "Business Before Pleasure" and "Parlor, Bedroom and Bath."

"Too Many Husbands" is the new comedy by W. Somerset Maugham, in which Kenneth Douglas, Estelle Winwood and Lawrence Grossmith will have the principal roles. It will shortly be presented in New York at a theatre to be announced later.

"The Honorable Sam Davis" is a new comedy in three acts by Montague Glass and Jules Eckert Goodman, in which Barney Bernard will have the stellar role. It will be presented in New York about the middle of next month.

"The Girl in the Limousine," is a new farce by Wilson Collison and Avery Hopwood, in which John Cumberland, Doris Kenyon, Charles Ruggles and Zelda Sears will play in the principal roles. It will be presented in New York about the latter part of the month at a theatre to be announced later.

"The Woman in Room 13" will open in Baltimore on September 15. It will be followed a week later by "The Big Chance" with Mary Nash in the stellar role. Florence Reed in "Roads of Destiny" will begin her season in Newark on September 15.

It is expected that within the next two weeks thirty companies of old and new productions will be under way.

Cohan and Harris activities out of town will soon be in full swing again. Mrs. Fiske opens in "Mis' Nell of N'Orleans" at the Apollo Theatre, Atlantic City, on September 18th. The western company of "A Prince There Was" opens at Denver on September 21st. The eastern company of "Going Up" opens at Columbus, Ohio, on the 22nd and the western company at Hamilton, Ohio, on the 21st. On September 18th, "Three Faces East" opens at Wilmington, Delaware. "A Tailor Made Man" begins its road tour at Cincinnati, Ohio, on the 21st. Grant Mitchell, in "A Prince There Was," will open an engagement at the Standard Theatre, New York, on September 15th.

The first company of Richard Warton Tully's "Bird of Paradise" opens its season in Cleveland on September 15th. The other "Bird of Paradise" company will tour the New England states, and, although the opening date has not been definitely set, it will be somewhere in the middle of September.

"The Masquerader," another Tully production, has been resting for the summer near San Francisco, and will start its season there with an engagement commencing September 14th.

Smith and Golden's "Thunder," heretofore advertised as "Sunset," will open in two weeks at the Criterion here. Other shows are to be quickly put in preparation.

The David Belasco activities are numerous. "The Gold Diggers," with Ina Claire, opens at the Lyceum, New York, on September 30th. David Warfield will soon go on tour again in "The Auctioneer." "Tiger! Tiger!" and "Tiger Rose" will both be on the road by the end of the month. "Dark Rosaleen" is scheduled to open in New York sometime next month and then go on tour. "The Boomerang" will shortly take to the road again. After the Ina Claire play is successfully launched, Belasco will turn his attention toward getting a suitable vehicle for Lenore Ulric. "Daddies" will hit the road in four or five weeks.

Avery Hopwood is producing for the first time at the Garrick Theatre in Washington next week his newest farce, "Ev'ry Little Movement." Earle Foxe will be seen in the leading male role, while others in the new Hopwood farce are Donald MacDonald, Lucille Manion, Doris Sherin, William H. Pringle, John M. Klein, Lurleen Garrison, Gladys Knorr, Grace Louise Anderson and Augustin Glassmire.

Gus Edwards is recruiting his cast for "The Film Girl." Eva Esmond, a child actress who has played with Margaret Illington, Margaret Wycherly and Alice Brady, has been engaged for a dramatic role, while Katherine Quinlan, a well known Chattanooga soprano, has also signed a contract. Others engaged for "The Film Girl" include Lois Scott, an ingenue who has just finished a year's contract with Fox Films and Lucille Moore, recruited from vaudeville, where she has been appearing with her brother and sister.

HOW DUDLEY GOT THAT EYE

New light was cast last week on the raven-colored fringe which recently surrounded the right optic of the Lochinvar among the booking agents, Edgar Dudley, when the records of the West 100th Street police station were examined. Briefly, the facts are as follows:

The evening Dudley acquired his beauty mark, there were grouped around a table in the Little Club, four young people. They were Gladys Jordan and Lenora Barron, of the "Midnight Frolic," and George Gates Jr., son of a wealthy Western lumber merchant, and J. B. Farrell, son of a Western railroad official. Both boys graduated from high school last June and are matriculating at Yale.

Shortly after eleven o'clock, Dudley came into the Little Club, looked around, and noticed (for at this time both of his eyes were still functioning normally) the quartette above mentioned, and strode over to their table, "sort of sociable like," as the Western boys explained. Leaning over, he whispered to one of the girls. His words are not a matter of public record, but this much is certain; they caused Miss Barron to announce that herself and Miss Jordan had a previous engagement with Dudley for that evening and that it was, therefore, obligatory on their part to permit Dudley to drive them home in his car and wouldn't the boys kindly excuse their rather abrupt leave taking, and so forth and so on. It also appears that Miss Jordan was not aware of the "previous engagement" with Dudley, for she voiced her disapproval, but, since she had arranged to spend the night at Miss Barron's home on West 107th Street, she felt it incumbent on her, as she explained, to accompany her friend and Dudley.

So the girls left with Dudley and the boys went home. But the boys didn't stay home long that evening. Shortly after 1 a. m., they left the home of Young Gates at 330 West 102nd Street and went up to 220 West 107th Street, the latter address being the apartment house in which one of the girls lives. There they took up their vigil, waiting until 3:15 a. m., when Dudley, in his car with the girls, hove into view.

Dudley saw the boys waiting there but drove the car up to the curb in front of the house and there all the occupants, including a gentleman friend of Dudley, alighted.

Both the boys strode forward. They came very close to Dudley—too close, in fact, to suit the young booking man. There were heard some strange sounds. "Biff!" was one of them and "bang!" another. Farrell had hit the "kidnapper" as he calls Dudley, on the jaw, and Gates had added to the punishment by smiting him over the right eye. Followed shouts, Dudley said to have been doing most of it, and there appeared the blue coated minions of the law.

"Arrest that man!" quoth Dudley, pointing toward Gates, who was arrested and taken to the West 100th Street Police Station. Dudley charged him with simple assault and, in default of bail, Gates was held over until nine o'clock that same morning in the station house. He was then arraigned in the West Fifty-fourth Street Magistrate's Court, where, upon the failure of Dudley to appear and press the charge, Magistrate Sweetzer, upon the application of Harry Saks Hechheimer, who represented Dudley, dismissed the case against young Gates.

Early this week, Miss Barron stated that Dudley had promised to let her drive his car that night, which was the principal reason why they left the boys and went "for a little ride."

The eyes have it.

NEW CAFE REVUE OPENS

Joe Ward, who runs the "Orange Grove" restaurant and cafe at 869 Longwood avenue, The Bronx, has opened a new revue called "Jazzland," with a cast of twenty people. The show was written by Sam Ward, and Ray Perez put it on. In the cast are Frankie Marvin, Hamley Sisters, Marjorie Drohin, Mazie Weaver, Jack White, Trixie Warren and Joe Ward, together with a chorus of ten.

"SPECS" ARE FINED

All of the ticket brokers, with the exception of Tyson Company and John Mahoney, who were arrested by Internal Revenue Agents July 12 last charged with failing to stamp the price at which they sold tickets on each pasteboard, pleaded guilty as charged last week in the criminal branch of the United States District Court and were fined \$10 each by Judge Foster.

The brokers fined are Leo Newman, Alex Jones, Charles Levy, Joe Newman, Matty Moscovitz, David A. Warfield and Louis Cohen. They were prosecuted by Assistant District Attorney George W. Taylor and Louis Marshall appeared as attorney for most of them.

The case against Tyson Company and John Mahoney was set for Thursday of this week, it being said by the District Attorney's office that they will probably withdraw their plea of not guilty and plead guilty instead, in which event Judge Foster will probably impose the same penalty that he meted out to the other brokers.

CORT PLAYING AGAINST SELF

BALTIMORE, Md., Sept. 8.—John Cort will furnish his own opposition here to night when he opens two attractions simultaneously. At the Ford theatre, "Roley Boley Eyes" with Eddie Leonard will have its premiere, and at the Academy "Just A Minute" will be given its first performance.

MADDOCK SETS OPENING

C. B. Maddock's musical production, "Nothing But Love," featuring Andrew Toombs, will open on Thursday, Sept. 11, at the Broad Street Theatre in Newark. The piece was originally scheduled to open in Allentown, but was cancelled by the calling off of rehearsals on account of the strike.

KELLARD OPENS THE 18TH

John E. Kellard will not open his season in San Francisco, as planned, but will begin it in Salt Lake City on September 18. He will play "Hamlet," "Merchant of Venice," "Othello" and "Macbeth," in addition to several high-class modern plays.

ST. DENIS DANCERS IN PLAY

SAN JOSE, CAL., Sept. 8.—The Ruth St. Denis dancers participated in a forest play called "The Soul of Sequoia," produced here Saturday night. The play is by Don E. Richards. In the cast were Charles Kellog, Margaret Harvey, Phoebe Lorraine, Harvey and Olga Braslan.

FINE FOR FAGAN

Barney Fagan was showing his friends recently two pieces of paper, each of which he prized most highly. One was a check for \$500, the other a letter wishing him all kinds of happiness and prosperity. Each bore the same signature, E. F. Albee.

OLYMPIC PLANS ALTERATIONS

Plans are under way to raise the seating capacity of the Olympic Theatre, Brooklyn, to 2,500 and to build a new entrance facing Fulton street. Work will begin next week.

STELLA MORRISEY

Stella Morrissey, whose picture is on the cover of this week's issue of the CLIPPER, is the prima donna of Chas. M. Baker's "Sweet Sweetie Girls" Company, playing the American Burlesque Circuit. She is considered one of the leading prima donnas of burlesque, and is, without a doubt, the handsomest gowned woman in this branch of theatricals.

Miss Morrissey makes a change of seven costumes during the performance, a special head piece being worn with each gown. Her wardrobe this season was made by a well known New York costumer and cost \$2,100, the highest amount, it is claimed, ever paid by any woman in burlesque for a wardrobe. This is Miss Morrissey's second season under the management of Chas. M. Baker. She is appearing this week with her company at the Star Theatre, Brooklyn.

DEPOSITIONS SAY GALLI-CURCI'S HUSBAND WAS SOME LOTHARIO

Papers, Filed in Chicago, Set Forth Details of Auto Trips with Girls on Which Singer Hopes to Get Divorce

CHICAGO, Ill., Sept. 8.—Interesting testimony has come to light in the battle twist Galli-Curci, the opera star, and her husband, Luigi Curci, for a severance of marital ties. A hearing held this week was enlivened by a number of depositions obtained from people in the village of Fleischmann, N. Y., where the pair lived during the summer of 1917. The depositions were filed in the Superior Court and were read as testimony against the defendant.

Stories told by the town barber, cobbler, butcher, grain merchant, real estate owner, etc., indicate that while Luigi Curci and his brother, Gennaro, were inhabitants of the village, they were a gay pair of Lotharios. All of the depositions tell of the witnesses seeing Curci, his brother, and Melissa Brown, named as co-respondent, together, and also of seeing the brothers in company with various unknown women at hotels, etc. During this time, Mme. Galli-Curci was away.

Some of the testimony in the case was as follows and began when Attorney Rathbun began questioning Alonzo Van Bruner, a resident of Fleischmanns.

"Did you ever know a girl by the name of Melissa Brown?" he was asked.

"Yes, sir, she lived in this community," he replied.

Q.—Did you ever see her in the company or presence of Luigi Curci? A.—Yes, sir; about two years ago, on the back porch of the Vermelya house.

Q. The house where the Curcis were living in 1917? A.—Yes. I came out of the garden, which is in the rear of the Vermelya house. I saw this man (indicating the defendant, Luigi Curci) and this Melissa Brown on the back porch of Vermelya's house.

A deposition made by the Brown girl herself was then presented. It was made in Chicago on June 24 and starts by describing an auto ride that she and her cousin, named Mary Rinaldo, took with the two brothers.

Q. How long did you drive on the first occasion? A. About forty-five minutes.

Q. All right; what, if anything, did you do then? A. We stopped in a lonely place in the road.

Q. Where were you sitting in the car? A. In the front seat.

Q. With whom? A. With Luigi.

Q. What, if anything, happened then? A. Why, we were talking and loving a bit.

Q. What did Luigi Curci do, if anything, then? A. Why, he put his arms around me and hugged me and kissed me.

Q. What happened next, if anything, Miss Brown? A. My cousin and Gennario got out of the car and went for a walk.

Q. Where? A. In the woods.

Q. All right; what did you do then, if anything? A. Luigi asked me if I would mind getting in the back of the car, and I said I would not.

Q. Did you go into the rear seat of the car? A. Yes.

Q. Did he stay there with you? A. He did.

Q. All right; what did he do there, if anything? A. He loved me some more.

Q. What else? A. He kissed me.

After completing the story of the roadside rendezvous, Miss Brown told of two more evening rides to the same spot. On the fourth night, she testified, the same foursome visited the house where the Curcis lived.

Q. How long did you stay there? A. Oh, about a half hour.

Q. What happened, if anything? A. Oh, we were talking and loving a little.

Q. What do you mean by loving? A. Well, he put his arms around me and kissed me.

The testimony of two young girls was then presented and was as follows:

Q. Did you ever see Luigi Curci, who

sits by the wall there. A. Yes, sir.

Q. Where did you see him first? A. I saw him the first year they were here.

Q. Did they ever speak to you? A. Yes, sir.

Q. Where did they first speak to you? A. In 1917 my sister and I were walking from the depot, and in front of Doolittle's feed store they asked us if we would take a ride, and we started to run.

Q. What is your sister's name? A. Marjorie.

Q. How old is she? A. Fifteen.

Harry Sammet, attorney for the defendant, asked:

"How old were you in 1917?"

"Sixteen."

Q. Did you go to school? A. No, sir.

Q. Is it not a fact that when you came along they asked you if you were going to town, and if you would not go along. A. No, sir.

Q. Haven't you ever accepted any one's invitation to ride to town. A. Yes, sir.

Q. Do you know the names of the people you took the rides with? A. I only take a ride with people I know.

The court will listen to arguments September 16 on the motion of counsel to have the depositions of Melissa Brown and Mary Rinaldi, with whom the husband of the singer is alleged to have been intimate, declared incompetent testimony.

"JUST A MINUTE" OPENING SET

The Knickerbocker Theatre will re-open on Sept. 22nd, with "Just a Minute" as the attraction. This will be the New York premiere of the play of which John Cort expects considerable.

THURSTON SIGNS FOR 6 WEEKS

Howard Thurston, the magician, has a contract with Charles B. Dillingham, by which he gets the use of the Globe theatre for a minimum period of six weeks with an option for a longer period should the business of the show warrant it.

JEWISH THEATRE THRIVING

The Jewish Art Theatre, which opened in the old Garden Theatre on Labor Day, bids fair to thrive. The first production there, "The Idle Inn" has proved a first-rate artistic success and is attracting much more money than was expected to the box office.

The Garden Theatre was leased by the Jewish Art Theatre, Inc., from the New York Life Insurance Company, the owner, for one year, with options thereafter covering a period aggregating five years. The rental is approximately \$800 per week.

The theatrical plan of these Yiddish players is based along the same lines as those inaugurated by The Theatre Guild which produced "John Ferguson" last season. It is a co-operative plan, the players receiving a fixed salary and, in addition, a pro rata share of the profits.

Emanuel Reicher has been appointed art director and all plays will be produced under his personal supervision. Samuel S. Grossman, formerly connected with the entertainment bureau of the Jewish Welfare Board, has been appointed general manager and Jack Charash is handling the publicity.

"The Dumb Messiah," an historical drama in three acts by David Pinski will follow "The Idle Inn" and will be presented early next month. In this play Emanuel Reicher will play the leading role.

BURKAN GOING WEST

Nathan Burkan, the theatrical lawyer, will leave on Thursday of this week for California, where he plans to spend a four weeks' vacation resting from the effects of the actors' strike, in which he played an important legal part.

"BANDITS" TO GIVE BALL

"The Bandits," a new organization composed of Theatrical and Wall Street men, are to give a ball about October 15th, under the management of Billy Hines. The affair will like take place at the Amsterdam Opera House.

AL BRYAN BEATEN UP

Alfred Bryan, the songwriter, is confined to his home in a bandaged condition and under the care of his physician, Dr. Ayre, while Detectives Maskiel and Brady of the West Forty-seventh Street Police Station, are investigating an assault charge he has lodged against Mike Donaldson, soldier, Croix de Guerre medallist, and former trainer of the late Stanley Ketchel, the prizefighter.

How Bryan, who wrote the lyrics for the Shubert "Gaieties" and for the "Hello, Alexander" show, came by the bandages which now swathe his head and face was revealed early this week when his son Leo reported the alleged happening of last Sunday afternoon to the police.

According to the Bryans, Donaldson met the songwriter last Sunday afternoon at the Hotel de France, on West Forty-ninth street. They were friends of several years' standing. A discussion arose over some recent happenings, not revealed, in which Leo Bryan and Donaldson were the principal participants.

Bryan told the police that Donaldson and he walked out of the hotel and continued the discussion. Finally, when they were a few doors west of the hotel, he says he told Donaldson not to bother him and turned suddenly to leave him when something flashed from Donaldson's hip-pocket, Bryan felt himself struck from behind over the head and that is all he remembers, he says.

He says that an acquaintance passing by found him lying on the sidewalk in a bleeding condition, and placed him in a taxi which took him to the Polyclinic Hospital, where his wounds were dressed. There his son came and took him to the home of Mrs. Minna Wells, mother of the late Jack Wells, at 167 West 129th street, where the Bryans have been living during the last few months.

The extent of Bryan's injuries as summarized by him is as follows: A scalp wound in the back of the head which required several stitches, a split lower lip which required three stitches, and a few minor bruises and contusions about the face.

Donaldson, who has been a guest at the Bryan home several times since he returned from active service at the front about six months ago, lived at the Hotel Somerset until the altercation with Bryan last Sunday. Since that time he has left the hotel, leaving no forwarding address.

SUES CRESCENT OWNERS

Frank A. Slocum, former manager of the Crescent Theatre, Brooklyn, has sued the Realty Associates, claiming that there is still due him the sum of \$450 in commissions growing out of the lease which he successfully negotiated whereby the Shuberts, last June, took over the Crescent Theatre.

The Shuberts leased the house from the Realty Associates, the owner, for a period of five years from last June, at an aggregate rental of \$115,000 for the full term of the lease, or an average yearly rental of \$23,000. However, after the negotiations were completed, the theatre's owner agreed to allow the Shuberts \$15,000, this money to be used by them for alteration purposes.

In his suit, which was filed by H. J. and F. E. Goldsmith, his attorneys, Slocum, a brother of John P. Slocum, producer of "The Lady in Red," claimed that he was also entitled to commissions amounting to \$450 on the \$15,000 that the Realty Associates had permitted the Shuberts to deduct.

The Realty Associates, on the other hand, after paying Slocum the commission on \$100,000, about which there was no contention, did contend that they did not have to pay any commission on the \$15,000 which it turned back to the Shuberts.

However, the case was settled last week when Slocum accepted \$200 in payment of the \$450 claimed by him.

JOE GAITES SIGNS KITTY GORDON

Kitty Gordon, who, for the last few years, has been showing herself to motion picture fans exclusively, will shortly be seen on Broadway under the management of Joe Gaites. She will be starred in a musical romance called "Love for Sale." Jack Wilson, one of the co-authors, is to have the leading comedy role. The play was written by Will S. Johnstone and Jack Wilson, with music by Harry Archer and Lyrics by Thomas Johnstone.

ROBBED SHOW; GOES TO JAIL

RUTLAND, Vt., Sept. 4.—Frank H. Smith, a roustabout with the Joseph Dion Carnival Circus Shows, was sentenced to one year's imprisonment here for stealing \$300 from the treasury of the show. He pleaded guilty before Judge Goddard in Rutland City Court.

"TEN NIGHTS" OPENS

BALTIMORE, Md., Sept. 6.—Robert W. Downing, who is appearing in "Ten Nights in a Barroom," opened here Monday night and has been doing good business all week. Arthur C. Aiston is the manager of the production. In the cast are James Henderson, Nye Melshaw, Frank Base, Arthur Fox, Lew Preston, Florence Sedell, Helene Andree and Betty Conrad.

"LOOK WHO'S HERE" GETS OVER

BALTIMORE, Md., Sept. 7.—The inevitable bedroom scene has been dragged into musical comedy, for "Look Who's Here," a new farce with music now playing at the Academy, has two of the four scenes in the last act played in a very pretty bedroom, with two artistically appointed twin beds that are occupied from time to time and, at other times, pushed against the wall to make room for song numbers.

The farce possesses complication upon complication, aided by musical bits that are quite melodious and linger in the memory. "I Know and You Know," and "The Turk Has the Right Idea" were the most popular numbers, while "Love Has Come to Stay" and "Bubbles" both possess "whistleable" quality.

Cecil Lean and Cleo Mayfield are featured in the piece, in the respective roles of a young novelist and a matrimonial expert. The novelist is so busy injecting love into his novels that he apparently has little or none left to bestow upon his wife and it is not until a foreigner begins to make advances to her that the novelist awakens to the fact that he is really in love with his own wife.

Instead, though, of winning her back by lovemaking, he turns her over to the foreigner and sends them off upon a "honeymoon," telling the foreigner to take good care of "our wife." Then Rosamond Purcell, a matrimonial expert who has achieved a reputation for curing husbands of "wife trouble," is sent for by the novelist. She prescribes a large dose of jealousy, which finally succeeds in turning the wife's attentions from the handsome foreigner. But the complications have only just begun, for the pretty matrimonial expert thinks herself in love with the husband and the plot keeps tangling up until almost the grand finale, when everything, of course, turns out as it does in all well regulated musical comedies.

Richard P. Temple, in the role of a Scotch hotel proprietor, made a distinctive hit. Joseph Letore and Emilie Lea, who played the parts of the foreigner and wife, rendered several song hits and won applause with their dancing. Individual honors also went to Alicia McCarthy, Mary McCarthy, George Mack and Irene Rowan. Throughout the piece, the clever work of Cecil Lean and Miss Mayfield was forever apparent.

The book is by Frank Mandel, lyrics by Edward Paulton, and music by Silvio Hein. The piece is presented by Spiegel Productions, Inc., under the personal direction of Max Spiegel.

"GREENWICH FOLLIES" MOVES UP

"The Greenwich Village Follies," which has been holding forth down at the Greenwich Village Theatre, and which was to have moved uptown about a month ago, but was prevented by the strike, moved to the Nora Bayes Theatre Tuesday night.

PARIS ACTORS WIN AFTER STRIKE AND THEATRE LOCKOUT

Managers Met Demands with Refusal and Then Closed Houses as Casts Quit, Only to Grant Increase in Salaries Later.

PARIS, FRANCE, Sept. 8.—A threatened strike of actors here and a threat from the managers of retaliation by a lockout, were both carried out Saturday night when the audience had filled the Gaiety and the performance was about to start. The leader of the orchestra then approached M. Franz, manager of the house, with an ultimatum making certain demands. He refused them and both parties made good their threats, the actors by walking out and the management by declaring a lockout.

The other houses, with the exception of Le Opera, Le Opera Comique, Le Comedie Francaise and Le Odeon, which have been granted subsidies by the government and remained open despite the conditions, followed suit as did 350 moving picture houses and about twenty music halls. All the variety halls also declared lockouts at once.

Several managers did not even wait for the strike to be called, but closed their theatres and soon a general lockout had been declared, in which the theatres closed included the following music halls, "Follies Begere," "La Cigale," "Casino de Paris," "Mariveaux," "Mayol," "Olympia," "Alhambra," "Ambassadors," "Alcazar," "Appolla," "Le Renaissance," "Le Femina," "Le Edwardes VII." At least 10,000 workers from all the music halls and variety theatres were affected.

The Inter-Syndical Committee which represents the unions of all stage folks, from musicians and actors, to stage hands and electricians provided free open air performances to win the public favor and succeeded in doing so.

STRIKE LAWYERS' FEES HEAVY

It was estimated early this week by a theatrical attorney who is familiar with the fees charged by prominent lawyers in cases that attract wide public interest, that at least \$75,000 will be the amount the managers will have to pay the lawyers who acted for them during the actors' strike.

Chief among those who will receive a large fee for his services is Bainbridge Colby, chosen by William Klein, the Schubert attorney, as the counsel in chief for the managers. Mr. Colby, it is reported, will receive a fee of \$25,000, he having already received \$5,000 on account as a retainer. Charles S. Tuttle and Edward Auerbach, both being members of the law firm of Davies, Stone and Auerbach will receive fees totaling \$20,000.

Nathan Burkan, attorney for Smith and Golden and Charles B. Dillingham, William Klein, attorney for the Shuberts and one or two legal luminaries of lesser importance will probably divide between them at least \$30,000 in fees for the special services they rendered during the strike to their managerial clients.

"LADY IN RED" STARTS AGAIN

John P. Slocum has presented an entirely revised version of "The Lady in Red," which opened last Monday night in Syracuse. An entire act has been eliminated, the piece running with two acts now instead of the three which it possessed when it played here at the Lyric Theatre last season, with Adele Rowland. The show's cast this season is headed by Ruth McTamney and Arthur Deagon and includes Carrie Reynolds, George Tripp and Earl Yates.

WATSON HAS BIG WEEK

CLEVELAND, Ohio, Sept. 8.—"Sliding" Billy Watson, who was at the Empire last week, played to the largest week's business ever done by a burlesque act at that house. His receipts were \$7,129.83, a record and they only play six days here.

At a meeting yesterday, it was decided to ask the managers to reopen the theatres, and amusement places, provided they agreed to pay actors and actresses for the time they were locked out, and provided also, that they place any agreement of a settlement before the committee for ratification. The managers at once declared the lockout off and provided a higher scale of wages than that paid before, but refused absolutely to deal with the union committees individually.

The demands of the actors were as follows.

No one must be hired for an important role without three years' experience at three specified theatres.

An actor must not be forced to rehearse a part more than four times if he has already appeared in it.

An actor or actress has a role permanently for the season when he or she has played it four times.

Actors or actresses in principal roles must not be forced to rehearse on the day of performance.

The musicians union made the following demands:

All members of the working staffs must belong to the Federation. Musicians who work two weeks are automatically engaged for the season. Musicians must be paid for all work outside strictly orchestra work, such as work behind the scenes or on the stage. Machinists and electricians must get 22 francs (4.40) daily, with a weekly day off with pay. Dancers must have their weekly day off.

"DOUBLE HARNESS" IS TRITE

WASHINGTON, D. C., Sept. 8.—By the time Maurice E. Marks and Edward A. Paulton eliminate the anti-prohibition propaganda and the cruder manifestations of hokum and Jazz from "Double Harness," the three act comedy that Joseph Klaw presented here tonight at the Belasco, they may have a play which will run 100 minutes. The observation affords one an idea of the amount of material in the production which can even charitably be classed as passable.

"Double Harness" in its present form, would probably be refused transportation into New York. It is doubtful if any one can twist the theme of the piece into a form that will be more than trite. The plot is reminiscent, to speak kindly. It's the old reliable story of the snappy lad from Columbus, Ohio, who invades the Buckeye State small town, puts over some high financing that would easily deceive a person unfamiliar with the English language and manages to combine two hated rival interests, cop off a third share for himself and win the girl of the story. All of which is presented in a fashion as full of suspense and sustained interest as the dramatic opus of your nearest green grocer.

Just why the authors have voiced so loud, long and incessant indignation at the act of July 1, 1919, is a matter of some mystery, but they make their characters behave as if prohibition were merely imminent and not an actuality in localities outside of New York, Atlantic City and Cumberland Gap. They even manage to make a supposedly prohibitionist turn out a private tippler, thereby outraging the verities of the play rather frightfully.

Charles Dow Clark scores heavily in a rube role. Minnie Milne, Edgar Nelson, Sam Edwards, Betty Alden, John Junior, Howard Sloat, Ruth Donnelly, Frank McGlynn, Robert McCleary and Helen Currie accept parts gracefully. John Hendricks is a bit too heavy at present.

MOROSCO SUED FOR DIVORCE

LOS ANGELES, Sept. 7.—Charging her husband with cruel and inhuman treatment and with misconduct with Selma Paley former star at the Burbank Theatre here, Mrs. Oliver Morosco, wife of the theatre proprietor and producer, has filed suit in Los Angeles for separate maintenance and for an injunction to restrain him from disposing of or encumbering any of their community property, estimated by Mrs. Morosco to be worth at least \$200,000.

Five hundred dollars a month is asked for the separate maintenance of Mrs. Morosco and their son, Walter, twenty years of age. The charge is made that Morosco and Selma Paley are living together at Long Beach, N. Y., as N. A. Paley and wife.

The Moroscoss were married in San Francisco in 1897 and lived together for more than twenty-one years. Not until last August, Mrs. Morosco says, did she learn of Morosco's conduct with the actress. The community property includes leases on theatres in New York, Chicago, Los Angeles, San Francisco and Oakland.

The Plaintiff also complains that Morosco, without her knowledge or consent, sold to the Famous Players Lasky Company "Peg o' My Heart" for \$40,000 and other theatrical productions controlled jointly by them, and failed to give her her share of the proceeds.

SEEKING DRUMMER AND COIN

GALESBURG, ILL., Sept. 8.—Emil Schoenberger, bass drummer in Gay Jaspersen's band with the Irving J. Polack World At Home Shows, is being sought by the show folk, who claim that he disappeared here this week after neglecting to return \$100 or over which he had collected in various sums from the managers and performers about the show.

Schoenberger had been in the habit of handling post office and parcel business for the shows and the greatest losers, it is said, were Oggi Gomez, Mexican lasso expert with the Rhoda Royal circus and Wild West and Mrs. Tom Kelly, wife of the manager of the side show. Schoenberger, who is a recently discharged soldier, joined the shows a few weeks ago at Lima, O. The police have been notified.

SETTLE THREATENED SEPARATION

That James Doyle, the dancer, of the team of Doyle and Dixon, and his wife, Gene Doyle, have been having marital differences, was learned last week when Mrs. Doyle had her husband served with a summons said to have been in an action for separation which she instituted through her attorneys, H. J. and F. E. Goldsmith.

A process server served Doyle with the summons in the Pennsylvania Depot shortly after he had alighted from a train on which he had come from out of town.

However, it was learned that within twenty-four hours after Doyle had been served with the papers, he became reconciled with Mrs. Doyle and she, in turn, withdrew the suit she had so recently instituted.

BELASCO SHOW OPENS SEPT. 30

"The Gold Diggers," a drama by Avery Hopwood will be presented by David Belasco at the Lyceum Theatre, September 30, with Ina Clare in the stellar role. Others in the cast are, Bruce McRae, H. Reeves-Smith, Frederick Truesdell, Horace Braham, Austin Harrison, Harold Christy, D. Lewis Clinton, Frank Lewis, Jobyna Howland, Beverly West, Louis Galloway, Ruth Terry, Pauline Hall, Lilyan Tashman, Luella Gear, Gladys Feldman, Katherine Walsh and Louise Burton. Preliminary performances in Washington will precede the New York engagement.

TRIXIE FRIGANZA SELLS HOME

Trixie Friganza, at present in San Francisco, California, has sold her two-story home in Bensonhurst, Long Island, to Isaac Eisenberg. The Ford Sisters also disposed of their home at 1941 84th street, Brooklyn, to Charles Askin.

ALBEE STOCK ENDS SEASON

PROVIDENCE, R. I., Sept. 7.—The Albee Stock Company, playing at the Albee Theatre, this city, closed its season last night. This completes the twenty-fifth season of the company.

JOLSON AND WIFE MAKE UP

LOS ANGELES, Sept. 9.—Al Jolson is reported here to have become reconciled with his wife, from whom he was divorced in Oakland about two months ago. Friends of the re-united couple from many parts of the country have been deluging them with congratulatory telegrams since it became known that they have become reconciled and were staying at the Van Nuys Hotel, which they left yesterday for New York.

While the divorce suit which Mrs. Jolson brought several months ago in Oakland was still pending, the comedian came to California with his New York attorney, William Klein, and attempted to settle the marital differences that existed between them. Failing in this, he arranged a financial settlement that Mrs. Jolson is reported to have disliked at the very outset, preferring to receive nothing from the husband from whom she severed all marital ties. Following the granting of the divorce decree, Jolson is said to have left California for New York dispirited and broken hearted.

He spent much of his time in New York running here and there, to fights in Philadelphia and seeking other exciting forms of amusement designed to overcome the grief by which he was swept, in a manner that was arousing considerable comment among his friends in the East.

All this time the "Sinbad" show in which he had been appearing was closed for the summer, but scheduled to open Labor Day in Philadelphia. There it was to have begun a tour that would have ended in California next Winter. He looked forward to the show's California engagement, for he had planned mentally to meet his wife here again and resume their wedded life, which had begun twelve years ago.

The actor's strike in New York resulted in the "Sinbad" show's failure to open in Philadelphia as scheduled, so the comedian deemed the time propitious for a hurried trip to California. He arrived here early last week with his friend Bud De Sylva, the song writer.

HELD COSTUMES BRING \$3,000

Costumes and personal effects of the late Anna Held, which went under the hammer of the auctioneer last week at a sale and exhibition held in the Waldorf-Astoria, brought more than \$3,000.

Scores of friends and admirers of the late star attended the sale and vied in bidding for her personal effects, which they desired to keep as mementos. One of the largest buyers was Liane Carrera, daughter of Miss Held, who purchased all her mother's lingerie and her scrap book.

The sale included seventy hats, fifty stage gowns and 150 pairs of shoes. The smallest sale was ten cents for a boy's hat and the largest, aside from the jewelry, was \$600, paid for several gowns and other belongings.

Although most of Miss Held's jewels have not, as yet, been sold, her attorney, Thomas Keough, is daily receiving bids from all over the country. One pearl necklace, valued at \$100,000, which startled the crowd when Miss Held appeared with it in a Broadway production ten years ago, was sold to a New York jeweler for \$52,000.

A brooch, willed to Lillian Russell, which contained an oval pearl, flanked by two sapphires, eight diamonds and six pearls, was also on exhibition.

Miss Held's jewels are appraised at \$125,000, and it is expected that bids will far exceed that amount. Her collection includes some of the finest work of famous Parisian jewelers. Among her favorites which are now on sale are a pearl and diamond studded lavalliere valued at \$8,500, and a pearl and diamond studded dog collar value at \$9,000. There are many smaller pieces, including more than 300 rings.

PLAYING MALE PART

DETROIT, Mich., Sept. 8.—Marie Curtis, one of the very few stock actresses who has played male roles, is portraying the role of "The Yogi" in "Eyes of Youth" here, produced by Jessie Bonstelle, before she sails for England. She is the first woman to play the part.

VAUDEVILLE

LAUDER TROUPE TO TOUR AFRICA

NEW ZEALAND ALSO INCLUDED

SYDNEY, Australia, August 15.—Tentative plans were arranged here this week which will probably result in Sir Harry Lauder and his vaudeville troupe making a tour of South Africa and New Zealand. The tour will probably begin early in October following Sir Harry's tour in this country, which began last May and is scheduled to close about the middle of next month.

J. and N. Tait, under whose direction Lauder is making his present Antipodean tour, have announced that the unprecedented financial success that has attended the present tour led them to arrange its continuance in South Africa and New Zealand.

Sir Harry opened here in Melbourne last May. From here he went to Adelaide and early this month began an engagement there, at the close of which his Antipodean tour will come to an end.

Since the beginning of his tour in this country, Lauder has played to capacity business, his show being considered the best vaudeville entertainment that Australia has witnessed in years.

Muriel Window, the American singing comedienne whom Sir Harry brought with him to head his variety aggregation, has proven to be one of the features of the show.

CLAIMS TOWNES USES HIS GAG

George Yeoman has made a complaint against Sidney Townes through the N. V. A. for using a gag that he claims to be his. He alleges that Townes heard it when the pair were playing on the same bill but that the gag had been written by James Madison for the Yeoman act. The gag in question concerns a woman who went into a butcher shop for twenty-five cents worth of round steak, and the butcher said, "I'll let you smell the hook."

SHAYNE'S COMPLAINT UPHELD

The N. V. A. has sustained Al Shayne in his complaint against Sabini and Goodman for infringing upon his act. A committee reviewed both acts and decided that that portion of the act in which there is an altercation with a "plant" in the audience is, on the part of Sabini and Goodman, a direct infringement on the other act and should be immediately eliminated from their routine.

PANTAGES HOUSE OPENS

SPOKANE, WASH., Sept. 6.—The Pantages Theatre here, opened this week under the management of E. Clarke Walker, with the old Fall and Winter policy. Shows on Sundays and holidays will be continuous from 2 o'clock to 11 o'clock, with five complete vaudeville bills a day.

BENNETT AND RICHARDS TO SAIL

Bennett and Richards will sail for England Sept. 10, where they will play the Moss circuit.

LA MONT HANDLING ARDATH'S ACT

Bert La Mont will handle the English bookings of all of Fred Ardath's acts. These include "The Financiers," "The Doctor," "Corner Store," "The Morgans," etc.

TRIO SAILS FOR ENGLAND

Elkins, Fay and Elkins, sailed for England last week. They will open on a tour of the Moss theatres for which they have contract for twelve weeks and option.

GRAND RAPIDS PARK CLOSES

GRAND RAPIDS, Mich., Sept. 6.—Ramona Park, Reeds Lake, here, closed its season this week, after a very successful run. The concessions were all paying propositions. The theatre, which has been playing big time vaudeville all season, has been closed, and so has the restaurant. The people connected with the Park have returned, for the most part, to their homes in Chicago. L. J. De Lamater, manager of the park, will have it repaired, redecorated and repainted, prior to its opening next season. The bill for the last week was Hari Onuki, Rawls, Van and Kaufman, Cesaire Rivoli, Charles Diamond and The Rosarios.

START PLAYING ACTS

The Park Theatre, Manchester, New Hampshire, which has hitherto been a motion picture house, will open on September 15 with a policy of vaudeville and pictures. The Shedy office will book ten acts into the house each week; five for each half. The theatre has been remodeled and redecorated so that it can now accommodate vaudeville as well as films.

MARRY IN CANTON

CANTON, OHIO, Sept. 6.—Hazel Smith, one of the Three Riley Sisters, was married yesterday to Thayer Charles, musical comedy and vaudeville performer, who has recently returned from France, where he served a year.

The couple are travelling together throughout the middle west in a vaudeville offering.

IT TOOK KETCHUM TO CATCH HIM

On Monday night there was great excitement about the Riverside Theatre, for Madame Herman, at least, when her poodle dog, Teddy, decided to take a run up Broadway and had gone all the way from 96th to 112th street before John Ketchum, still in his clown's costume, overtook and brought him back to the theatre.

BERTRAM BEATS THEM ALL

When it comes to chess, Robert Bertram is in a class by himself. There were twenty entries in the N. V. A. chess tournament last week, and Bertram was an easy winner, taking every game he played. When he won the tournament he received congratulations.

FEATURED WITH BIG FILM

Two Russian acts, "The Cathedral Quartette" and "The Balalaika Orchestra," are being featured with "The Right to Happiness," now at the Park Theatre, Columbus Circle. Both are under the management of Sunia Samuels.

BROWN OBJECTS TO BILLING

Tom Brown, formerly with the Six Brown Brothers, objects to the Brown Saxo Six using his name in billing their act and has brought the matter to the official attention of the N. V. A. The act is now playing middle western time.

BOOKING COLUMBIA CONCERTS

Feiber and Shea are booking the Sunday concerts at the Columbia Theatre, where the Sunday vaudeville performances were resumed last week. Nine acts are booked into the theatre on Sundays.

MAXELL HAS NEW ACT

Willis Maxell, the dancer, is arranging a new act for himself and partner which, after being shown outside for three or four weeks, will be brought into New York.

BRAY REACHES JAPAN

The Orpheum Offices are in receipt of a cablegram from Mr. and Mrs. C. E. Bray, stating that they have arrived safely in Yokohama, Japan, on their world tour.

TAB PRODUCERS AGAIN TALK ASS'N

THINK IT WOULD BENEFIT ALL

For a long time there has been considerable talk about forming an association among the producers of girl acts, for protection purposes, and it has sprung up again.

At the present time, the producer of a vaudeville girl act is always in fear of a rival producer who is on the lookout for girls with sufficient experience and talent and does not hesitate to resort to stealing them from other productions.

The girls who "touch" managers for small amounts and who always manage to stay ahead of the game are another evil that the producer of tabs must deal with.

Then, too, there is the girl who, after being perfected in rehearsals, "jumps" the show just when she is needed most.

These are some of the problems that confront the producer of girl acts. Under present arrangements, he has no effective way of coping with these difficulties, and it is believed that an organization where all the tab managers could work in a common cause, would lead to happier results for all concerned.

WINS FRENCH SCHOLARSHIP

William H. Vodery, the colored composer and instrumental arranger who organized the 807th Infantry Band, that afterwards became known as the Headquarters Band in France, is leaving for France October 15, where he will enter the French High School of Musical Studies, in the Palace of Fontainebleau.

Vodery has received a free two-year scholarship at this musical school, he having the distinction of being the only American musician-composer to ever win a scholarship from this French musical institution. Last August, while stationed at Chaumont, France, with his band, Vodery took the examination in competition with 120 other musicians. Forty of this number passed with sufficient percentages to entitle them to take the final examination, Vodery being among the forty. And in the final examination he not only came out first, but he also led with an unprecedented average of 98, a mark that was acclaimed by musical scholars throughout France. His composition for the occasion was a descriptive tone poem entitled "Two Months in the Old Mill."

Vodery has orchestrated the music for some of the foremost musical shows.

COMPLAINS OF HONEY BOYS

Alleging that the Honey Boys are using some of his original material, Dan Futch has appealed to the N. V. A. to settle the dispute and determine his rights in the matter. Futch was with the Honey Boys for several seasons, and says that when he quit the act they continued to use material and business that he had originally introduced and which belongs to him.

WILL PRODUCE TABS

Fred Martins, Inc., is the name of a new producing company formed last week to produce musical tabs. The first three releases will be "Divorce a la Carte," "Bachelor's Club" and "Sporting Love." The music of these is being written by Jack Smyth. The company has been incorporated for \$10,000.

MRS. PRIMROSE HEADS ACT

LOS ANGELES, Sept. 6.—The Primrose Minstrels, founded by the late George Primrose, have been headlining here at Pantages theatre. Mrs. George Primrose has stepped into the cast and is acting as interlocutor.

NEW ACTS

Dermotti, the magician, who has just finished playing the A. E. F. and Y. circuits in France, Belgium and Germany, is preparing a new vaudeville called "Madelon! Madelon! Madelon!" in which he will be assisted by Miss Shannon. He opens in Chicago soon on the Western Vaudeville time.

"Marvel," the deaf mute female dancer impersonator, will be seen in a new spectacular dance act to be produced by Seabury & Shaw shortly.

Jeanne & Norma Golden, with Hy Glansee at the piano, will break in a new act the latter part of next week.

Etta Haans, late of musical comedy and at present in vaudeville, will head a new female minstrel act which Jules Larvet is producing for her. The act will play the better vaudeville houses.

Browne and Alain, comedy singing, talking act, with special scenery.

Vickers Sisters and Dave Dillon, a new singing, dancing and piano act.

Benton and Shore, new comedy act in one with special scenery, called "The Wop Johnnie."

Jack King, just back from nineteen months' service in France, is to do a new act with a female partner under the team name of Waverly and Ludlow.

Eunice Sauvaine, formerly Skellye and Sauvaine, to be seen in a new act produced by the K & L Enterprises, called "Over Your Heads."

"Boardwalk Breezes" is the title of a new act being produced by the Thor office. Milo Belden wrote the book and lyrics and Winfield De Long the music. It has a cast of nine.

Sam Gold, formerly of Gold, Reece and Edwards, is rehearsing a new act to be presented under the management of Ben Burns.

Burns and Garry, the former of Smith and Garry, and the latter of Burns and Jose, will soon do a new act opening on the Poli time.

Frank Evans, Rube Johnson and Ted Evans are showing a new "rube" act entitled "The Old Meeting House."

"Pop" Ward and Johnny Curran have joined forces and will again do their old act called "The Stagehand." Mark Levy has booked it on the Loew time. The turn is breaking in out of town this week.

Princess Missrah and Company, in an "Oriental Fantasy," is a new act which Paul Durand is handling. The turn which includes singing, dancing and talking is breaking in out of town.

An act of Harry Hart, formerly with a Morosco production and Ed Lowery, recently with Liane Carrera, is all set. The boys will open on the Fox circuit.

The Carlises, well known in wild west show circles, are breaking in a new western novelty act which will be seen shortly in the local theatres.

HAVE SIX ACTS COMING

The recently incorporated K. and L. Theatrical Enterprises, Inc., with a capitalization of \$5,000, plans to present six new vaudeville acts within the next two months. Bernard Lohmuller, the producer, Roberta Keene Tubman and William Tubman, are the individuals who organized the corporation.

The corporation's initial offering is called "Oh, What A Girl" and is an electrical novelty act in which Eunice Sauvaine, formerly of the team of Skelly and Sauvaine, is being featured. The act is scheduled to open in a Keith out-of-town house on Thursday of this week. Shortly after this act is presented, another one to be known as the NC-4 Quartette, with a regular seaplane, will be presented.

OPENS ON FOX TIME

"Dangerous Dan McGrew," the Fred Ardath act, which was seen here last season, but has been idle for some time, opens on the Fox time this week.

VAUDEVILLE

PALACE

Strassell's Animals, two sea lions, a pony and two dogs, opened the show. The main feature of the act, in fact ninety per cent of it, is the clever work of the sea lions, who do a number of remarkable tricks. One of the lions, in addition to riding a pony while juggling a ball on his nose, plays "America" on a series of trumpets.

Foley and O'Neill did excellently in the second spot with some well rendered songs and dancing bits. The tenor sang an exceptionally fine ballad called "That Wonderful Mother of Mine" with excellent vocal effect and scored one of the big hits of the act with the melodious number.

Charles King, held over from last week, did not do as well as the early position of the act would seem to promise. King has a great deal to do in it, in fact is on continually from the curtain's rise to its fall and his voice seemed tired before he had finished the exacting role. The four girls sang and danced as pleasingly as ever and the entire offering is of a high order. If some slight re-arrangement whereby King could get a short rest between his numbers could be effected, it would be advantageous.

Walter Brower, the personality boy, is back at his house after a long absence and his appearance gave promise of a new act. But, with the beginning of his routine, all hopes of something new vanished. He is still telling of his marriage and the wedding trip to New York in the upper berth, the prohibition bit, and the recitation regarding the prodigal girl. If Brower's material were only new, if it measured up to his fine personality, what a hit he would be.

The Creole Fashion Plate closed the first part with a slightly re-arranged act that is an improvement over his old offering. His songs are better, particularly the "Carolina Sunshine" and "I'm a Dreamer That's Chasing Bubbles" numbers, and he is showing some beautiful costumes. He has a new finish to the act and, after changing from woman's attire to that of a man, makes a rapid change to the girl again. This bit, while a good finish, will make no hit with the females, who usually insist that it takes an hour to dress, while he demonstrates that a complete change can be made in considerably less than a minute.

During the intermission, up-to-the-minute pictures showing the arrival of Pershing were shown and did about as much as anything could to rouse the audience from its languor and lassitude.

After Topics of the Day were shown the Arnaut Brothers, with their clowning and instrumental playing, entertained mildly for several minutes. The falling off the chair bit continues to be the feature laughing bit and the bird imitations registered strongest as an applause incentive.

Ted Lewis, now in his third week, scored the big applause hit of the bill with his Jazz Band which, under his clever direction, is constantly improving. Lewis has made a few changes in the act and each one is a laugh producer. In its present shape the Lewis act is in a class all by itself and its success is such that it could continue at the Palace almost indefinitely. Lewis possesses exceptional ability; so much, in fact, that his future as a single, when the Jazz Band fad is over, seems assured. It will be interesting to watch the stage future of this young comedian, so suddenly shot into prominence by the Jazz tune craze.

Anna Wheaton and Harry Carroll, the songwriter, did well considering their position. They sang a number of Carroll's old and new song compositions and Carroll's voice, by some miraculous means, sounded quite musical.

Berk and Valda, with Granville English at the piano, closed the show with a well put on dance offering. The pair are a clever couple and held the audience in well.

W. V.

VAUDEVILLE REVIEWS

(Continued on pages 9 and 10)

COLONIAL

Due to the length of the last and feature act, the program was necessarily shortened to seven acts this week.

Will Ferry, in his now famous creation, "The Frog," opened the show and got away to a nice hit. He offered his well-balanced stage contortionist act and, it might be said, he need fear nothing from anyone. His stunts are difficult and well done.

Stanley and Birnes, in their well known dance offering, were second. They term their act, "After the Club." Why, we cannot see; but, aside from that, it is a very acceptable dance offering. They open with a song or two in which they tell of their having been married and divorced on the same identical days. They then go into a routine of double stepping, which if not new and novel, is at least extremely entertaining. They scored a large hit and had to take an encore.

Arthur Havel and Company, in "Playmates," were the third dish on the menu and proved very relishing. They have a comedy playlet that has to do with a "Mama's Boy" who belies his outward appearance. Little Reggie has no playmates and so his mother secures a nice "roughneck" for his playmate. The "roughneck," immediately begins to teach the kid a few lessons and sonny dear hands him a surprise. The comedy was well handled by Havel and his assistants.

Fallon and Brown are offering a rather good comedy act in which the only objection is that they too often allude to the part they played in the war. But the war stuff doesn't go any more. Fallon gives a remarkably good imitation of Bert Fitzgibbons. They scored a hit and had to take an encore.

The Barr Twins, have a likeable dancing offering, the only fault with which was, the inability of the orchestra to play their music right at any rate, this was the case on Monday afternoon. The girls, who have personality coupled with talent and a neat offering, scored a decided hit. They open with a number in which they tell of how a girl must win a fellow now-a-days, and go into a dance. Each time they effect a change of costume. Their accompanist, Bud Bernie, offered a solo. They also offered a semi-old fashioned number, which was followed by an oriental dance in appropriate costume. The act closed with a Chinese novelty number.

Following intermission, Hermine Shone and Jack Denny, assisted by a company of two men and one woman, offered "Peggy O'Brien," a heterogeneous offering composed of several bits of business that attempt to ridicule the vaudeville stage. The writer is not in sympathy with Miss Shone's offering at all. Why she ever abandoned the "classic" she had before is inconceivable. This act does not give her the opportunity to display her talents that she had in the other.

The big act of the program was "Chicken Chow Mein," a rather puzzling dish, for it is composed of so many different kinds of good vaudeville food that an attempt to combine them tends rather to sour what was intended for a very sweet dish. Flo Lewis and Jay Gould do the best work in the act and try very hard. The chorus is pretty and each member does a bit of specialty. The supporting company all tried their best, but, of them all, only the little toe dancer succeeded in impressing the audience. The trouble with this act is that there is too much to it. The plot is rather fishy, running here and there, and landing nowhere in particular. The opening number by the chorus was poorly done, as the girls were all out of step. The Ethel Barrymore bit is overdone. So is the shimmy which is fast losing its vogue.

S. K.

ROYAL

Buck Pielert and Abbie Scofield offered a balancing act, in which the man does all of the stunts, while the girl assists with a stream of chatter and a song. The feats performed by the man are not very much out of the ordinary, but the constant stream of talk by the girl seems to help the act along. The closing stunt, in which the man balances a large wheel on a rod upon his chin is a good one, and made a good finish.

The Two Jesters, Bigelow and Clinton, started with a sort of introductory song, and followed with a current comedy song. A comedy song by one of them alone, and it did not go particularly well. A jazzy song was followed by one with a touch of the Far East. It helped the pair score at the finish.

Hackett and Delmar offered a song and dance act that was good in spots and not quite so good in others. The girl is a capable dancer, but the man did not appear to be in particularly good form, and faltered in more than one of his steps. They started with a double song and dance, after which the girl did a semi-classic dance along. Delmar followed with a song and dance, after which Miss Hackett did an Oriental dance. There was another dance by Delmar, and then one by his partner, whom he joined at the end.

Jack Inglis in his single amused the audience and walked off with a hit under his belt. Inglis has an act that includes numerous witty bits, although there are one or two places where the pace slows up. The rest of the act is for the greater, part sure fire, and Inglis uses his material to good advantage, with the result that he is successful.

Jimmy Hussey and Company appeared in "Move On," an elaborately staged production, written by Hussey. Tot Qualters, who was with George White's dancing act last season, and William Worsely are seen in prominent roles in the offering, which also includes a jazz band and a few minor characters.

While the act scored a hit, and there was the usual demand for Hussey's songs, there is one fault in the offering—the principal does not have enough to do in the turn. There are several good gags which give him opportunities to get laughs, but the spontaneous roar of mirth which his old act always caused, somehow or other was not forthcoming. Tot Qualters was the center of attraction for a good length of time, supplying a recitation and shimmy dance; and Worsely sang a ballad, while Hussey sang a few of the songs which he used in his soldier act.

Elizabeth M. Murray sang a few songs and told a number of stories. Her work seemed to be just what was wanted, for she registered heavily and had to take an encore. She displayed a tendency while telling her stories to start many of her sentences with the word "so," which didn't sound very well when so often repeated, but, otherwise, she put her selections and gags over in fine fashion.

James C. Morton and his family, Mamie, Edna and Alfred, scored a hit, making it necessary for Morton to deliver a curtain speech before departing. Morton is an exceptionally clever comedian, and while there are many places in the act where the material is not of the best quality, Morton handles it in such a way as to draw laughter.

Phil Baker, assisted by a plant in one of the upper boxes, stopped the show. He did not get off to a very fast start, but worked zealously and with the aid of his plant, rang up a great hit.

Reno, in an act patterned after that of Joe Jackson, closed the show and held the crowd in until the very finish. His antics caused much mirth.

I. S.

RIVERSIDE

Adelaide Herrman, "widow of the famous 'Herrman the Great,'" assisted by a company of three, opened the show with a series of the mystifying tricks which made her late husband's name known the world over.

Frank Crumit, who plays the guitar and ukelele is singing some new songs in addition to the half dozen or more old ones which have been associated with his act for many seasons. Crumit has a light tenor voice of plaintive quality which lends itself well to the old fashioned melodies. These songs of other days seem to appeal to Crumit as well as his audiences as in addition to singing them he dresses them as well, his clothes and make up suggesting the country boy of a quarter of a century ago, rather than the vaudeville entertainer of to-day.

Mlle. Diane and Jan Rubini have a musical act in which the artistic musicianly ability of Rubini and the cabaret style of the Mademoiselle are curiously blended. The singer possesses the nasal tonal quality usually heard in the singing of the French chanteuse, and a breathy voice production seldom found among singers of her nationality. Among her songs were "Madelon" and a parody on "A Little Love, A Little Kiss" rendered with a suggestiveness of manner hardly in keeping with the other portions of the act. Rubini is a fine violinist, he plays with the smooth flowing tone and delicacy of expression which is a delight to the ear. A piano accompanist billed as Salvatore played acceptably and with a change in the vocal department of the act it would live up to its billing which is "a miniature recital."

Olsen and Johnson, a nut pianist and singer have an act which is difficult to describe. It is a weird collection of songs and instrumental bits put together without rhyme or reason, and which could be rendered backwards fully as well as according to its present routine. Present day vaudeville patrons are getting much enjoyment from acts of this nature and as long as the taste continues, Olsen and Johnson will be a hit. They were on Monday night.

Carlos Sebastian assisted by Olga Myra and Arthur Anderson have a song and dance offering called "Bubbles" which ranks with vaudeville's most artistic productions. In four scenes, the story of the little playlet is unfolded in song, dance and story. It is a dream of bubbles and as the colored globes float upward Sebastian lives once more his life and dream of love. Olga Myra, an excellent dancer makes an excellent partner for Sebastian, and in addition to her dance numbers does some good violin playing. Anderson played the piano accompaniments and rendered an effective solo. One or two of the best numbers in the act, were however practically spoiled by the inability of the orchestra and Anderson to get into the same tempo.

Alice Hamilton, bills her monologue a "Breath of Lavender and Old Lace." It is wholly charming and she cleverly told of the refined old lady's experience while on a visit to her city wise young son.

Dooley and Sales have changed one or two songs in their "Will Yer Jim?" act but that is about all since it was first shown several seasons ago. In reality the act is nothing more than a personality offering and as long as that holds they will continue to score strongly on almost any bill. Personality, however is an elusive quality, rarely extending over a great period of years and should be fostered by the constant supply of the best and finest material. In spite of its success new material is badly needed in the Dooley act.

Frisco and his Jazz band found the late spot and the hot night a combination too difficult to successfully contend with. The snap and vim of the act seem to have disappeared and it is now but mildly entertaining. While the Jazz was at its height Frisco, once around, was a sensation, but the Jazz is going and Frisco with it.

W. V.

VAUDEVILLE

ORPHEUM

Jack Hanley opened the show with an act that included juggling, balancing and bits of manipulation.

Helen McManon, Maurice Diamond and Ethel Rosevere offered a song and dance act that received its full quota of applause. The act is nicely staged and does not lag for a moment. The trio is a capable one and the hit which it scored was fully merited. A song and dance ensemble started them off. There came a song by one of the girls, after which there was a rag doll number. Diamond did a dance that got him a good sized hand. There was another vocal number then and a dance by the company to close.

The Jazzland Naval Octette, eight boys who have seen service, proved that the audience here has not tired of jazz music. They rendered several popular melodies, (instrumental and song) as well as a few bits of dancing. A few of the boys are versatile chaps, one of them playing the banjo, violin and saxophone, while another also played several instruments. The company put its selections over nicely, scored a hit and took an encore.

Brendel and Bert offered a comedy skit that had the audience in an uproar. The male member of the company is a Swede comedian and exceptionally clever. The girl offers good assistance to him and the two work well together. There are numerous Irish, Wop and Hebrew comedians in vaudeville now, but Swede impersonators are rare. Brendel, playing on the big time, will supply a deficiency. There is much slap-stick comedy in evidence, all handled in expert fashion.

There was a delay after this act and the audience was impatient. Even Louis Reinhard, the orchestra leader, became irritated. Films showing the arrival of General Pershing were then flashed.

"For Pity's Sake," the C. B. Maddock playlet which features Thomas Duray, closed the initial section of the program and had the audience giggling with mirth. It is a rube playlet with a goodly number of funny bits, a good cast and plenty of action. In addition, it is staged in a most suitable manner. The burlesque on the old-fashioned melodrama is really funny and with Duray impersonating an entire orchestra, it was a scream.

Craig Campbell followed "Topics of the Day" and sang a few classical arias. Hector McCarthy, announced as the composer of one of the pieces, accompanied him upon the piano and did his share well. Campbell has a voice with a wide range possessing many pleasing qualities but displays a tendency to keep it covered. In spite of this fact, his selections were received with enthusiasm and he registered solidly.

Dorothy and Madeline Cameron, assisted by Dave Dryer at the piano, presented a dance act that met with approval. The girls dance well and Dryer is a capable pianist. The girls started with a song, which they followed with a dance. Dryer then imitated a pianola. There were then two more dance numbers, with Dryer giving another solo. The music for the act has been written and arranged by Dryer, who receives credit for it on the program.

Lew Dockstader delivered a monologue, which opened with talk centered about prohibition. He lingered for some time on the subject of the "Death of John Barleycorn," but drifted to talk about women, marriage and then politics. Dockstader had a number of witty remarks to make about the President and his relations with the Senate and the manner in which he delivered them kept the audience laughing continually. Dockstader is one of the best monologists appearing in vaudeville and everything he says is really funny. He scored a hit of plentiful proportions.

The Breen Family closed the show and their work, most of which is truly novel, kept the crowd seated.

I. S.

VAUDEVILLE REVIEWS

(Continued from page 8 and on page 10)

ALHAMBRA

The Dorans offered a surprise dancing skit which took a bigger hand than the usual opening is accorded. One of the boys works as a female until the last number of the offering, and, while his features and limbs would betray his sex to a close observer, his dancing is very light and graceful. His brother also does some good work. The two have a good variety of numbers and go through their routine without a hitch.

The Shirley Sisters have added quite a few new costumes to their wardrobe, and look very pretty. The two would greatly benefit themselves by studying the art of delivery, especially in the type of songs which these girls render, all of them being popular published numbers.

"On the Ragged Edge" was brought up from the second half, exchanging places with Gallagher and Rolley. The offering is called a jazz comedy, and was written by Frances Nordstrom. The playlet is a sort of jazz satire on a melodrama, and, as it is, pleases. However, the idea can be elaborated on to a larger extent to much better advantage.

Harry Kranz and Bob LaSalle, working in the fourth position after being a number two act for quite a long time, showed that, no matter what spot they have, these boys are bound to stop the show. This they did, and, considering the small size of the audience, and the extreme heat of Monday evening, it was a feat to boast of. Since the boys have inaugurated their dance imitations at the close of the act, they have been a riot in each of the theatres in which the writer has reviewed them and are setting a record.

Homer B. Mason and Marguerite Keeler, assisted by George E. Romaine, presented their travesty on the eternal triangle. The playlet is very cleverly handled by the cast, and is, in itself, an extremely clever offering. The consternation of the Spaniard on finding that the husband of the wife with whom he intends to elope does not object proved an excellent comedy situation. Romaine, as the Spaniard, gave excellent support to Mason and Keeler, whose work needs no comment.

Following the intermission, Ed Gallagher and Joe Rolley, offered "The Battle of Whatstheuse," which has been greatly improved since seen here last. The pair have added a few new gags and handle their material to good advantage. Gallagher has added a mustache to his part of the act, and it looks as though it will turn into something—some day. Rolley, as the black-face comedian, did excellently, but the harmonica bit could have a little more to it.

Nonette, assisted by a pianist, unbilled, has not only retained her popularity with vaudeville patrons during her absence in musical comedy, but increased it. It would only be repeating what has been said over and over again, to say that her personality is exceptional, her voice very good, and her playing on the violin artistic. Her pianist rendered capable assistance.

Homer Dickinson and Grace Deagon have improved their offering by the addition of new material in the way of gags. Dickinson holds up his end of the offering very nicely, and, as a "kid" comedienne, Grace Deagon can be rated among the best. Even though the pair have added a number of new gags, they can improve their skit still further by changing a lot of the old ones, which are still in the act, for newer material.

"The Sculptor's Dream," a posing act, presented by Mme. Irene Hermes, closed the show and held the house. Two women, very nicely formed, pose in the nude, with gold and marble make-up, and one man, a la Adam, with marble make-up, too. The poses are artistic and well done.

G. J. H.

EIGHTY-FIRST ST.

The show began with the showing of a feature comedy and a news reel.

The first act on the program was The Four Meyakos, billed as a surprise from the Orient, which it is indeed. The writer has seen many Japanese risley performers, but never any who could do anything in addition. The surprise in the act is the ability of the girls, who do the risley, to play musical instruments, and to sing and dance, a la "Americanaise."

Masters and Kraft have a rather amusing satire on the dance, past, present, and future. They open with a number in which they explain the purpose of their act, and follow with their conception of the dance teams as they worked thirty years ago. Next is their idea of how the dancing man performs today. They close with a rather prophetic burlesque on the futurist vaudevillian. They provided quite a few laughs, and showed a variety of difficult steps that the folks seemed to appreciate.

Marshal Montgomery, kingpin of the old boys among ventriloquists, was third. He is assisted by Edna Courtney, who does her little quite well. The act is elaborately staged, and well worked out. Montgomery works in evening dress, and the scene represents a dining room, with a piano set in it for extra atmosphere. Montgomery does all of his old tricks, such as drinking, eating, smoking, and what not, while manipulating his dummy. He scored heavily, and had to respond to an encore, for which he offered his time worn, though still interesting, whistling bit. This went over very nicely.

The vaudeville was continued by Travers and Douglas assisted by Louis Theil, in their humorous little playlet "Morninglory." The act is built up around the effects of a smart salesman's new advertising scheme. He sends friendly love letters to school teachers extolling the wonders of his soap "Morninglory." These are worded so as to please and yet to make the reader wonder what they are all about. He sends two to a little school teacher, and when the village censors open them,—good night! She loses her job. Enter the guilty salesman who tells all about himself. He learns of the trouble he has caused, and soon rights things by his knowledge of the doings of the village deacons when they reach the big city.

The Dixie Duo, Sissle and Blake, came next, with a classy song and piano offering. These boys, two clever colored entertainers, have the goods, and send them over the footlights in regular big time style. They offer a number of Dixie and "Blues" melodies, in a manner peculiarly their own. The songs are catchy, and of the lasting impression kind. The best number in the act, however, is the one in which Lieut. Sissle depicts the taking of a patrol across "No Man's Land." This earned the first of their three encores. They have a sure fire applause and encore getter.

"The Rainbow Cocktail" is an unusual musical act, in that it has no comedians and no widows who are looking for husbands. It is a strictly singing act, except for a few dance steps to offset the monotony. The piece has to do with a wizard who can rejuvenate old people. Several old time performers come to him, and he makes them young again. Among those who came were one of the original "Flora-Dora" girls, the three little school girls from Mikado, The Merry Widow, and the original ballet girl. Of course he makes them all young again, and he himself becomes a youth once more. The ending of the act is a spectacular riot of colors. The act is well named.

Following an intermission, the feature picture, "The Virtuoso Thief" with Enid Bennett, was shown.

S. K.

BUSHWICK

Clifton Crawford, who was billed as headliner, was suddenly taken ill on Monday afternoon and could not appear. Lew Dockstader was called down at the last minute from the Orpheum and filled in for him.

Kinograms, which have been shown at the close of the show throughout the Summer, occupied the opening place on the bill following the overture. Andy Byrne and his orchestra are back at this house and jazzed all of their selections with a lot of pep, despite the extreme heat of the day.

Camilla's Birds followed the news reel. The birds are a species of Australian Cockatoos, that are well-trained and do their work well. The bits offered are the regular routine of birds acts, consisting of such stunts as chariot work, rolling a ball, and a fire scene. The act pleased and was accorded a good hand.

Raymond and Schram found the second spot to their liking with a number of songs which they delivered well. Schram up to recently, did an act somewhat on the style of this one with Lieut. Armstrong. The two open with a number which tells about one of them having been a lieutenant in the army and the other a private. Two popular numbers follow, and they then render a medley of jazz and operatic tunes with a word parody that shows the competition between these two kinds of music. Other bits have been heard on the same style, but this one is unusually clever and is arranged nicely. They took an encore.

Eddie Barto and Florence Clark, as Columbia and Victor, offered a song and dance skit. The scene is laid in a phonograph and piano store in which two large and two small phonographs are discovered, in addition to two pianos. After some patter and a song from the two large phonographs, Barto and Clark come from their respective machines. The patter contains a few good gags and a few poor ones. The singing and dancing of the pair is very good, but, with this exception, the act is not up to the standard of quality that the audience is led to expect from the clever and unusual opening. But some revision of the poor spots in the offering would make it a real big time offering.

A. Robins, the "walking music-store," and his partner, the latter an attractive woman who plays an accompaniment to Robins, gave a very good account of themselves. The various comic apparatus and the large number of articles in his pockets, brought laugh after laugh from the audience. His imitations of various musical instruments are very good.

Kohlmar and Company offered a pleasing sketch of Jewish life that was excellently handled. The playlet is clever and is out of the ordinary run of vaudeville sketches. The offering gave a very good account of itself here.

Lew Dockstader walked on while most of the audience were walking out, for the program had led them to expect intermission. They returned to their seats, however, and Dockstader had them all laughing at his eulogy to the departed John Barleycorn, and at a number of other gags.

Following a film showing Pershing's arrival came Florrie Millership and Alfred Gerrard. Assisted by Eddie Moran at the piano, they offered a number of songs and dances which were delivered in their usual clever manner. The pair have unusual personalities, and gained instant favor. Miss Millership is featuring, for her song number, one of Lou Pollock's new oriental numbers, and the manner in which she delivered it was excellent.

Morgan and Kloter, two girls, followed and received a generous amount of applause. The two sing well and have a good variety of songs. But the comedy has much room for improvement.

Great Koban and Company (Japanese), closed the show with a very good exhibition of Risley, acrobatic and various other feats.

G. J. H.

VAUDEVILLE

HARLEM OPERA HOUSE

(Last Half)

Opening acts displaying originality are few and far between. Therefore, the Brightons deserve much credit for their dexterity in patching colored cloths together so that they form interesting pictures that are put together so quickly that the audience has no chance to become restless or bored. They are adepts in their work and have a turn that lends color to any bill. The reception of the act, however, was only lukewarm.

Earl Ricard found the next spot even colder. In his imitation of Al Jolson, he gets everything into it except personality and the ability to put the song over. Nor does he fare much better when he tries to render other numbers in his own way, depending entirely too much upon the orchestra and the melody to carry his songs through and entirely too little upon the way he sings them. His overseas stories are just a little better than his singing, but audiences are growing tired of the "Over There" stuff; vaudeville has become saturated with it.

Ricard's constant allusions to the "empire" of a ball game, must have grated upon the ears of those who know anything at all about correct English, which is, maybe, the reason that, as he says himself, when he played before the King of England, the King gave him half an hour to get out of the country.

"The Woman Eternal" is a well worked-out playlet that holds interest from beginning to end both because the plot grips and because the acting is above the ordinary found in playlets. The acting of the wife is particularly worthy of mention; she has been fortunate enough to have exceptionally good lines to read and she knows how to get them across most effectively. She is never "stagey" and has a natural way of speaking that many actresses would do well to cultivate. Her support is good. In the "dream" scene where she fondles the jewels, she should work more toward the center of the stage, for, as it is now, the audience on the right side of the house cannot see what she is doing for more than a minute.

O'Connor and Dixon know how to get laughs and demonstrated this once again on Thursday night. Their foolishness reaches the nth degree at times. But the audience likes it; so what's the odds?

Janet of France, with her pianist, is reminiscent of the days of Melville Ellis and Irene Bordoni, and, while they lack the finesse of these old headliners, the act is, at least, novel.

Big laughs were scored by J. C. Mack and Company, particularly in the scene where the foolish boy asks his mother how she was courted by his dad. The act runs away from the conventional and finds the going easy.

H. J. G.

FLATBUSH

(Last Half)

Jerome and Newell scored in first place with a novel oriental acrobatic bit. The two men worked well together, and, barring a few attempts at humor, ought, with a little more work, find the better small time easy going.

Hampton and Blake, in second spot, did not do so well. Theirs is a typical small time act and is lacking in action and unity. Their gags are not all new and some of them did not get over. They would do well to secure some new material.

Martha Hamilton and Company, next, offered a clever skit, the plot of which deals with poker and the installment man. The husband, who makes a good salary, turns it all over to his wife, who in turn secretly loses all playing poker. As a result, everything in the house has been bought on the installment plan and all the tradesmen are creditors. There are some clever spots and an abundance of humorous situations. The closing is decidedly well done, setting forth a double moral, first, for the husband always to be the family cashier, second, for the wife never to play poker.

Emma Stevens, soprano, imitating an operatic star, was next on the bill. Her voice is not always true in the upper register. Nevertheless, her song cycle was well chosen and her piano-logic scored applause. She took an encore and sang a timely blue song about rent profiteering.

Ellis and Irwin, in closing place, scored. They have a clever act which, at the start, leads the audience to believe that they are worse than they really are. It later develops into a good song and talk bit. The men work smoothly, but would do well to tone down their singing and speaking voices.

VAUDEVILLE REVIEWS

(Continued from pages 8 and 9)

FIFTH AVE.

(Last Half)

Mabel Burke, back after her vacation, started the show off with an animated song. The Four Cliffords, a colored quartet, two men and two women, presented a song and dance act that was well liked.

The Barry Girls offered a song and talk act that was good in spots only. The turn is modeled after the usual sister act and started with a double song in which they introduced themselves, after which came some talk that was nicely put over, one of the girls, the taller one, joshing the other about a gentleman friend of hers. There was then a song and dance by the shorter girl, followed by an Irish number by the other. The closing dance, in attractive costumes, would have been better without the few bits of patter employed by one of the girls.

Frank Mullane sang a few songs and told several stories which provoked mirth.

Walters and Walters, a man and woman team of ventriloquists, have an offering that is a novelty as far as such acts go. The spectacle of two ventriloquists working together is a unique one and, since both are clever and the material used is up to the mark, the offering is entertaining.

Rudinoff started by making one of his "smoke pictures," delivered a good deal of patter and imitated some birds. His offering will be reviewed in the new act and re-appearance department.

Rita Gould is back after entertaining the boys in France and Al Mitchell, an ex-dough-boy assists her at the piano. They will be fully reviewed in the New Act department.

Frank Stafford, in his Rip Van Winkle travesty, held the interest of the audience. His animal and bird imitations were liked.

Moran and Mack are a duo of blackface comedians who have a collection of gags and other comedy bits which they make sure fire. All of their material is handled in a manner almost flawless. They scored a tremendous hit.

Roland Travers and Company in a novel offering that included a varied collection of stunts closed and held the crowd in until the finish.

I. S.

AMERICAN

(Last Half)

Stanley opened the afternoon performance with a number of equilibristic feats which he did well.

McAvoy and Brooks, man and woman, the former exceedingly tall and the other very short, in comparison, offered some singing and patter. The singing can only be termed fair, and the patter is very poor. The material, also, is in decided need of a good deal of improvement.

The Five Petrovas, whose special curtain gave the name of "The Patrowars," followed a two-reel western film with a novel strong man act. The company, consisting of three men and two women, has an attractive special set and also a very good routine of feats.

Will and Mary Rogers gave a good account of themselves with a pleasing comedy skit in one and also did a song and dance. The patter has a number of fairly good gags but the laughs come mainly because of the manner in which they are delivered.

Grace Carlisle and Jules Romer offered some singing and instrumental work that was very well done. This audience, as a rule, does not cater to the classic style of material, and yet this act was accorded a very big hand. Miss Carlisle rendered two numbers vocally and did them well. Romer offered a few selections at the piano, and the violin. He rendered three solos in succession on the latter instrument. Three solos in succession are rather tiresome to a vaudeville audience, especially as they are all of the same variety. A song between two of them would add a great deal.

Plunkett and Sates can greatly improve their offering by either eliminating most of the patter or getting new material. The act, for the most part, consists of dancing, which is nicely done. The young man's eccentric dance went very well.

Sam Howard and Company offered a comedy playlet which, as a whole, can only be called ordinary. There are quite a few weak spots in the offering that need strengthening and the acting also leaves a good deal to be desired. The sketch has a very good line for the finish, which sends it off to a big hand.

G. J. H.

PROCTOR'S 125TH STREET

(Last Half)

Ralph and Mays, man and woman, opened with a juggling skit. See New Acts.

Theresa Quadri offered a song cycle and was taken out after the matinee performance. Elmer Fubio was taken off in the midst of his act.

Miss Lillotte, assisted by an unbilled company of two men, offered a sketch and went fairly well. See New Acts.

Suzanne Simpson came on with medals pinned all over her dress. She lasted for two numbers on the piano.

Jules and Annette Garrison pleased with their comedy offering. Garrison should curb his inclination to recite, for, as a whole, his material is fairly good. Miss Garrison is an exceptionally well-built attractive woman and looks very well in all her costumes. She sings pleasingly and could render one or two more numbers.

De Lorch and McLaurin, two colored men with extra blacking offered a comedy skit and gave a good account of themselves. See New Acts.

Anthony has improved his offering since reviewed under New Acts, by cutting down on the whistling and putting in another number with the accordion. He can still improve it by the addition of more numbers. He went well here.

Wynt and Wynton offered some patter, singing and dancing. The pair are English and plainly proved that they have the reputed English sense of humor. Americans will never rave over English acts if this team is a sample. See New Acts.

Rogers and Lun, two men, through constant jockeying, took a large number of bows. One of the team takes off the role of a Hebrew comedian and does it just like the average boy at a party would. The other is a fairly good straight and slugs well.

Billie Seaton, assisted by a pianist, offered a pleasing routine of songs. Miss Seaton is an attractive girl, sings well and handles her numbers nicely. The pianist assists capably.

Eva Faye, playing a full week stand at this house, offered her mind-reading act and proved that Barnum was right.

Jimmy Lucas, assisted by Joe Hall, closed the show with his "nut" offering and not only held them but went over for a big hand.

G. J. H.

AUDUBON

(Last Half)

Chijo and Chijo, man and woman Japs, followed the opening films with an acrobatic and dancing offering of merit. The acrobatic portion, done by the man, consists of a number of very good equilibristic stunts. The dancing, which for the most part is done by the woman, also is very good. One eccentric dance which she did received a very large amount of applause.

Jack Marley offered a monologue that started with some poor gags, but rapidly improved as his offering went on. He has a lot of new material about the actor's strike and other up-to-date topics. There are, however, a few gags in his offering that are decidedly suggestive and should be omitted. He closed with two patriotic recitations which were not necessary to get him a big hand.

Al H. White and Company, the latter not being billed, offered a pleasing comedy sketch of Jewish life which went over very well. The playlet is well-written and handled excellently by a capable cast.

Willie Solar followed the news reel with his eccentric song offering. He has a manner of delivery that is sure fire and proved it here. He stopped the show after rendering his "Aba Daba" number and dance, which he did exceedingly well.

Basil Lynn and Company are using Lynn's "Racey Conversation" which he and Mayo offered on the big time. Lynn has a new partner who handles his end of the offering capably. The new man sings well and is entitled to equal billing with Lynn. The act went big here.

Ten Eyck and Wiley Company closed the show with an artistic dance offering. Some of the costuming is startling, but, as a whole, the offering is very artistic. They have a very good conservatory set, in the center of which is a marble fountain, with streams of water playing on an electric bulb. The dancing is done by Ten Eyck and Wiley, man and woman.

G. J. H.

METROPOLITAN

(Last Half)

The musical Chrysties, man and woman, opened the show with their well known instrumental offering. The act has been padded out with a lot of comedy talk which fell rather flat. Their playing was very good and they scored heavily with it. They opened with a French horn and saxophone selection and closed with a double xylophone number.

Smith and Baker have an ordinary singing and piano act. As the young lady at the piano truthfully admitted, she can not sing nor dance, but she plays her piano well enough to get along. The man has a pleasing singing voice and his numbers were well put over. His last, an imitation of Jimmy Hussey, although not announced as such, was received with favor.

Morgan and Gray have a comedy offering which they put over very nicely. Their skit, for such it is, is of the domestic comedy type with a lazy husband and a faithful wife as the characters. The wife attempts, many times, to get her husband off to work. When he finally decides to get up, he finds that he is late and, in his hurry to get dressed, gets himself into a hopeless tangle. Finally extricating himself and running to work, he discovers he has no money. After a morning of strife and hurry, he finds that it is Sunday and he doesn't have to go to work. Their lines are very funny and they put them over as well as any one could wish.

Schwartz and Clifford are still doing their well known comedy act. Their turn consists of a number of bits of business, clever gags, and songs, which are put together in a mess and dished up a la carte for the audiences approval. They scored a hit and had to take an encore. Schwartz is a good Jew comedian and has every reason for being. Miss Clifford sang well.

"Calro" is supposed to be a wonderful spectacular act and, when it began, it looked like it, with oriental scenery, heavy atmosphere and deep chanting. When it had been on for about ten minutes, it proved a miserable fizzle. The only redeeming feature of the act is the singing of the tall fellow, who possesses a pleasing baritone voice.

"Bill Henry," with Charles Ray, was the feature picture.

S. K.

KEENEY'S

(Last Half)

Jewel and Raymond, who have been seen hereabouts under the name of Dorothy and Buster, offered their boy and girl singing and comedy act. They scored a decided hit with their offering, which makes a good opening act.

Charles and Anna Glocker, billed as the original water swimmers, presented their well known novelty offering in which everything from a glass to a bucket of water is swung. The brunt of the work falls to Charles, who doesn't seem to mind it at all. They scored a huge hit, the end of their act putting them over with a real big bang.

Ward and Warden, two men in comedy, tomfoolery followed and succeeded in winning numerous laughs. Their material is, for the most part, snappy, with just enough spice in it to make it tasty to the average vaudeville audience. They put their material across in a smooth easy way that is sure to please.

An interruption was offered here in the way of a Hearst-Pathe news reel.

Anger and Packer, man and woman, in a comedy singing and talking act, continued the vaudeville where it had been left off. Their act consists of several small bits of business and a number of rapid crossfire remarks which they exchange. One or two of them could be eliminated without harming the act. They closed with some singing which was well liked. They scored a good sized hit.

"Prosperity" is a one act morality playlet in which the author has attempted to teach the lesson of thrift as the only means to real success. The act is well written and played. The dialogue is interesting. The audience admitted the value of the act by its applause, which was loud and unstinted.

Boyle and Brazil claim to be late of "Chin Chin." They offered a neat dancing act which was received with favor by the audience.

"The Owl Club" a three man singing act, closed the bill. Why they have selected this name or why they take up seven minutes of time in some useless business is a mystery. But when they get down to brass tacks they put across a rather good singing act. "The White Heather" was the feature act.

S. K.

VAUDEVILLE

RITA GOULD

Theatre—Fifth Avenue.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

Rita Gould, billed as the girl whom the soldiers in France knew as "Sis Rita of the A. E. F." is back from Europe with a song and talk act. Her work in connection with the Over There Theatre League does not seem to have dimmed her spirit in any way and, as a result, her performance has the same big kick behind it. And a kick in these dry times is a thing much to be desired.

She started with a bit of patter and then went into a "Paree" song. Another song number followed, she adapting for her use a piece usually sung by men. Some talk in which she introduced Al Mitchell, who accompanied her upon the piano, as a former soldier, was followed by another song and then a dance. There was a jazzy song and then one of Al Jolson's "Sinbad" hits, to close.

Miss Gould's reappearance here was a success, and she will probably have little trouble in the two-a-day. Her manner is forward but she is the type of woman performer who is usually successful. Her style is somewhat similar to Belle Baker's. She knows how to turn the sentiment of an audience her way and the fact that she did her bit by entertaining the soldiers should increase her drawing powers. I. S.

YVONNE AND COMPANY

Theatre—Harlem Opera House.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full stage (special).

Yvonne and Company would be better billed if their notices read Yvonne and Kobeloff, for Constantine Kobeloff, who formerly appeared with Mlle. Dazie, does just as much work as the young lady. The remainder of the company is a violinist who directs from the orchestra pit.

Yvonne opens with a toe-dance in which she is assisted by Kobeloff. A Russian eccentric dance by Kobeloff follows. While the dance is good, Kobeloff has done better. A toe-jazz dance, somewhat on the style of Mlle. Dazie's follows, by the young lady. The violinist then renders a solo and another dance by Yvonne and Kobeloff completes the offering.

The setting is good, but Yvonne would do well to get some kind of covering for the stage, the bareness of which takes away from the effect of her curtain. The costumes are pretty and the dancing good. The act, at present, is a bit rough in spots and will need a few weeks to get smoothed out. A little more length to the routine will also help. With these changes made, the act should play the big time houses. G. J. H.

JACKSON HINES

Theatre—Harlem Opera House.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Jackson Hines is a well appearing baritone who sings a repertoire of wisely chosen melodies. He has a good voice, pleasing personality and renders his numbers nicely. His budget of songs is somewhat short and the piece which he used to finish off with at this house did not make a very good closing. Otherwise he should have little trouble in reaching the two-a-day houses.

Hines led off with a "Pal" song, putting it over in fine shape. He followed with another well-known piece, "On the Road to Mandalay," and closed with a new "Frenchie" song. He received a big hand at the close of his offering, but declined an encore. He could easily have taken one or more, however. I. S.

NEW ACTS AND REAPPEARANCES

MISS LILLOTTE.

Theatre—Proctor's 125th St.
Style—Sketch.
Time—Sixteen minutes.
Setting—Full stage.

Although billed as Miss Lillotte, the young lady in this act is supported by a company of two men, one of whom is entitled to equal billing with her.

The scene is laid in a dining room where a burglar has just been caught by the young lady who lives in the house. She sympathizes with him and he tells her a hard-luck story about her father, who had made him a pauper and that he had to have money to get out West to a pal of his who was in trouble. She tells him she will loan him the money. He lays his gun down and she gets it.

She then holds him up and sends for the police. He calls her a lot of names which imply a great deal, and in fact, are greatly overdone. He then tells her that, in spite of the fact that she holds a loaded gun in her hand, he is going to walk out of the room and that she will be too much of a coward to shoot him. After calling her a few more names, he walks out. Curtain.

We will let the reader judge the plot for himself. But the skit has much room for improvement. There are too many petty compliments which pass between the two and the offering drags a good deal throughout. The acting can be termed only fair. G. J. H.

PRINCESS NAI TAI TAI

Theatre—Yonkers.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

The Princess is a very attractive looking young lady who closely resembles Fay Bainter in "East Is West." Although she sings and speaks without an accent (for which the average audience should and will be grateful), she claims to be a real live Chinese, add, in a little announcement which she makes in the midst of her program, tells the audience that she was educated in England and lived there since she was ten years old.

While her voice is not powerful, it has a pleasing quality which will get her over in vaudeville. She offered a number of popular jazz and ballad numbers. When reviewed, she stopped the show, and the writer, who has watched this Yonkers' audience at different times, will say that is something to boast of. The Princess should find it easy going in the better class of small time. G. J. H.

"BEGINNING OF WORLD"

Theatre—Eighty-first St.
Style—Dancing and color effects.
Time—Twelve minutes.
Setting—Special.

"The Beginning of the World" is an interpretive dancing act, the most important part of which appears to be the color effect scheme employed. There is a screen and the colors are flashed upon it from behind. Just what it is supposed to represent would be difficult to understand, were it not for the explanation upon the program. It is difficult at times to see the dancer. The offering is a novel one, however, and will find work.

The girl who does the dancing represents the spirit of color, who returns from the earth to the sea of color, bearing an empty cup. This has been emptied by supplying the world with splendid colors, taken from the Sea. She vanishes into the sea where there is a revelry of color. In the morning she emerges with her cup filled and goes forth to supply the world with her tints once more. I. S.

FREDERICK AND RAYNOR

Theatre—Harlem Opera House.
Style—Comedy playlet.
Time—Fourteen minutes.
Setting—Full stage.

"You're Name Again, Dear," is the title of this playlet, presented by a man and woman. The offering is a satire on the eternal triangle and not very well written. The principals also handle the vehicle poorly with the result that there are places where it completely fails to hold interest. There is nothing exceptional about the theme, but with bright lines and a few clever situations, it might be acceptable.

The story concerns a man who, in a somewhat intoxicated condition, enters a lady's apartment through the window. The inmate of the apartment appears, excited and soliloquizing. She remarks that she will marry the first man she meets. Then she suddenly discovers the man in her apartment. She orders him to leave, but then changes her mind, and he is called back, and she offers him a position as her "husband" at \$500 per month, explaining that he is to act in that capacity in public only.

It is made known through bits of patter that she wants to use him to provoke jealousy in another man, who has broken an appointment with her. A telegram from the latter, in which a satisfactory explanation is given for having broken the engagement, then arrives, after which the man who broke into her apartment is ordered to leave and is "discharged" from his position as husband.

He reads the telegram through, discovers that the sender, whom he knows, is not telling the truth, and wins the girl when he proves that the other is faithless. I. S.

ZOTTI AND PINTEL

Theatre—Eighty-first St.
Style—Musical.
Time—Twelve minutes.
Setting—Four (Special).

When reviewed, this act was seen at a disadvantage, as it closed the bill, in which spot it was misplaced. Rosinna Zotti, evidently an Italian prima donna, assisted by Jagues Pintel, at the piano, is offering a high-class singing act that would do for a number two or three spot on a big time bill.

She opens with "Un Bel di Vedremo" in Italian, from Puccini's "Madama Butterfly," which she sang well, although the piece is a trifle long for an opening number. Pintel then offered a piano solo while she changed from the costume of a Geisha girl into evening gown. Her second song was a coloratura number, which she rendered equally well. Her last number consisted of two verses from "Comin' Thru the Rye." S. K.

De LORCH AND MCLAURIN.

Theatre—Proctor's 125th St.
Style—Black-face.
Time—Fourteen minutes.
Setting—In one.

Two colored men using extra blacking. After the "Rosary" is heard off-stage, the drop rises on two "coons" shooting craps. The opening, while old, is done well and won them immediate favor. After some patter, a song by the pair is offered. The men have good voices which they use to better advantage by leaving out the throaty rumble which they put into most of their singing. More patter, a song and dance completes offering.

The patter needs improvement in spots, but the offering will do for the three-a-day. G. J. H.

FRANK STAFFORD AND CO.

Theatre—Harlem Opera House.
Style—Fantastic playlet.
Time—Sixteen minutes.
Setting—Special.

"A Hunter's Game" is the title of this sketch, which is a sort of allegory built on Washington Irving's Rip Van Winkle story. A great portion of the offering consists of imitations of various animals and birds. Although there are a few places where the turn lags, for the greater part it holds interest, is nicely staged and should be able to play the better small time with success.

The turn starts when a number of slides, commenting lightly on Rip Van Winkle's experiences, are flashed upon the screen. Stafford follows them, coming out with a dog. The rest of the offering consists of some talk and imitations of various animals. Rip is supposed to fall asleep after meeting one of the mountain men who offers him a drink from a large keg. In his dream he meets an Indian girl whom he interests with his bird imitations. He leaves and later wakes up, twenty years older.

The turn ends when he remarks that he is going home to face the music. I. S.

SAILOR LANNING

Theatre—Proctor's 125th Street.
Style—Imitations.
Time—Ten minutes.
Setting—In two and one.

With the drop in two, a phonograph is disclosed, from which some unintelligible singing and talking issue. While it cannot be understood, it sounds like the old style phonograph, and, after a minute or so, Sailor Lanning comes from the phonograph box with a handkerchief in his mouth. The opening, although it is being used by some, is a novelty, for it has not been seen around the city.

The drop in one is then let down and Lanning proceeds to do a few whistling imitations, some of which resemble those of the Arnaut Brothers in the "Bevo" whistle. He then does a few other imitations, including those of a crying baby and an aeroplane. The latter is something new. After a yodeling song, he closes with the phonograph imitation with which he opened.

Lanning has a short routine, but does his work well. He should get plenty of work along the three-a-day route. G. J. H.

ALLMAN AND NALLY

Theatre—Yonkers.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one.

Jack Allman, recently of Arnold and Allman, is now doing most of the act which he did with Rena Arnold, with a new young lady named Maretta Nally as partner.

The opening of the other act, in which the girl flirts with Allman, is still retained. But, towards the latter part of the act, most of the material has been changed, new songs and gags being put in. Also one or two bits done by Miss Arnold are not done by Miss Nally, but she does other things very nicely to make up for them.

While Miss Nally is not a dough and tumble comedienne of Miss Arnold's type, she has a very pleasing personality and handles her lines excellently. She also sings well, and, in fact, gives all the support that could be desired to Allman.

The turn has been vastly improved and should hold an early spot on a big time bill without difficulty. G. J. H.

FOREIGN NEWS

ERROL TO STAY IN ENGLAND
AND PRODUCE FOR DECOURVILLE

American Comedian Also Has Offers from Sir Alfred Butt and Is Acknowledged Cleverest Man in West End—Feud with Robey Makes Him London Favorite.

LONDON, Eng., Sept. 6.—From present indications, it looks as though Leon Errol, popular American comedian and producer, is to become a London fixture for some time to come, despite the fact of his reported engagement by Flo Ziegfeld for a New York revue. Sir Alfred Butt is seeking his services as a producer and has offered him a good contract.

But Errol is now under contract to Albert DeCourville and his associated interests and it is doubtful whether he will allow Errol to produce for a rival management and appear in the Hippodrome productions at the same time.

DeCourville's stand in the matter will not be known until his return from France, but it is expected that he will most likely retain Errol's services, as two road companies which Errol rehearsed were so well liked that the Moss Empires, Ltd., for whom they were produced, and the Hippodrome management have decided to keep him under cover for future uses as a revue producer.

This condition of affairs was brought

about through the professional jealousy of George Robey, who was appearing in the same revue with Errol. Robey insisted that Errol's part be cut down to seven minutes and forty-one seconds, or he would leave the show. The management did not want to lose either Errol or Robey, so matters were settled to satisfy the latter. Errol is drawing down \$1,750 for his London appearance, but Robey is the big drawing card of the revue, so there was no other course open to the management.

The feud between Errol and Robey aroused Errol to put his best efforts into the production of the Moss revues and he startled London's theatrical world. Today Errol is acknowledged as 'the cleverest man in the West End,' and the conservatives of theatricaldom, who are many, have requested him to consider Robey's attitude as a purely personal one and not as an expression of the general feeling of English professionals, who are trying to create a feeling of brotherhood between American and English performers.

BANVARDS PERFORM FOR KING

LONDON, Eng., Sept. 8.—The Flying Banvards, an American novelty act, headed a special performance attended by the King and Queen, which was given upon royal command in celebration of peace here recently. The proceeds of the performance were donated to the Variety Artists Benevolent Fund, which maintains a home for the care of infirm variety artists.

The feature of the performance was a Pageant of Peace, presented by about 1,500 people, including the Royal Trumpeters. Variety artists who took part in the program are The Flying Banvards, Ernest Hastings, Robey and Loraine, Sam Barton, Arthur Prince and "Jim" Harry Tate, who is also well known to American audiences, Clarice Mayne and "That" Grock and Partner, DuCalion. The King and Queen were especially pleased with the performance of The Banvards.

MOSS EMPIRES PAYS 15 PER CENT

LONDON, Eng., Sept. 5.—The Moss Empires, Ltd., has just declared a dividend of 10 per cent, with a bonus of 2s. 6d. per share, thus making a 15 per cent dividend for the half year ending June 30, 1919. The dividend for the same period last year was only 8 per cent.

STOP ONE ALEXANDER KID

LONDON, Eng., Sept. 5.—One of the three Alexander Kids has been prohibited from working on the English stage because of its age. The youngest of the three kids is under ten years of age, and, according to English law, can not appear.

OFFICER VOKES OPENS TOUR

GLASGOW, Scotland, Sept. 7.—Officer Vokes and Don, the inebriated canine, opened here yesterday for a tour of the varieties and scored a big success. Officer Vokes and his dog hail from America, where they appeared in the Zeigfeld Follies.

BILLY REEVES BOOKED

LONDON, Eng., Sept. 5.—Billy Reeves, the original "Souise," created such a hit here that he has been booked for every week this year, and 1920, with the Moss Empires.

CHARLOT PRODUCES "BRAN-PIE"

LONDON, Eng., Sept. 5.—Andre Charlot has just produced a new two-act revue called "Bran Pie," at the Prince of Wales Theatre, which has been redecorated and remodeled. The piece, which is a success, is being enacted by the following company: Jack Hulbert, Jose DeMoreas, The Two Bobs, Odette Myrtle, Phyllis Titmus and Beatrice Lillie.

WRITING PLAY ON CROMWELL

LONDON, Eng., Sept. 5.—John Drinkwater, the playwright, is writing a series of historical plays, the first of which is to be entitled "Cromwell" and in which Arthur Boucher is to play the leading role. The other is to be called "Mary, Queen of Scots."

SHOWS MUST START EARLY

ADELAIDE, N. S. W., Aus., Sept. 4.—Due to a new lighting restriction here, the performance of theatricals must start at 7.45 and end by 10 o'clock. Matinees are given by the aid of lamps and candles, as no light save one lime lamp is allowed.

DECLARE DIVIDEND OF 20%

LONDON, Eng., Sept. 5.—The directors of the Metropolitan Theatre of Varieties and the United Varieties Syndicate, have declared a dividend of 20% for the half year ending June 30. The dividends are to be tax free.

GRUNDY AND YOUNG BOOKED

LONDON, Eng., Sept. 6.—Grundy and Young, an American act which opened here some time ago, scored such a hit that it has been booked over the Moss Empires and Syndicated theatres, till 1921.

"BIRD OF PARADISE" OPENING

LONDON, Eng., Sept. 5.—Richard Walton Tully's "Bird of Paradise" is scheduled to open on Sept. 11, at the Lyric, under the management of Sir Alfred Butt.

LESLIE GAZE BADLY BURNED

SYDNEY, Aus., Sept. 4.—Leslie Gaze was badly burned while attempting to extinguish a fire in his home. He was burned about the face and hands.

STOCK AND REPERTOIRE

COMBINE OF STOCK MANAGERS
AGAIN RUMORED ON B'DWAY

Would Form Organization to Protect Themselves and Assure Mutual Benefit—Could Easily Secure One Hundred Members Among Small Independent Managers

It is again reported that a movement has been started to band together the managers of stock companies throughout the country into a protective association for mutual benefit. And the report has it that the first step, should it become a reality, would be to attempt to lower the rate of royalty now being paid for the use of plays. The organization, it is said, could have at least 100 or more members who, if banded together, could benefit themselves in many different ways.

There are up to date, exclusive stock companies in sixty-two cities of the United States. These organizations are scattered all over the country, extend from coast to coast and from border line to border line. The New England and

Eastern coast section is the heaviest supporters of these companies with the Middle West and West gaining in strength. The larger cities support as many as three, and sometimes more companies. San Francisco has three, Los Angeles three, New York six, Chicago four, Boston three, Oakland, Cal., two.

The royalties paid by these organizations to play brokers amount to many thousands of dollars weekly, and complaint has often been heard that they are too high. The big operating companies do not feel this so much as the small independents, whose overhead expense has been greatly increased.

It is said that the plan will find favor among the independent, permanent companies.

GEORGE K. BROWN IN TOWN

George K. Brown, who manages the Brown Players, which recently closed a Summer season at Whalom Park, Fitchburg, Mass., was in New York last week securing the best plays available for the reopening of his company on Sept. 15 at the Lyric theatre, for its regular Winter run. The members of his cast are 100 per cent Equity, he says.

HAWKINS WEBB COMPANIES OPEN

Two new Hawkins-Webb companies have opened to good business with standard attractions. The one at the Empress, Butte, Mont., opened with "Broadway Jones," and the one at Flint, Mich., opened with "The Fortune Hunter."

WOODWARD OPENS IN SPOKANE

SPOKANE, Wash., Sept. 6.—The Woodward Players, at the Woodward Theatre, this city, opened their season here this week. The company, under the direction of O. D. Woodward, opened with "Here Comes the Bride."

TORONTO STOCK TO CONTINUE

TORONTO, Can., Sept. 6.—The Royal Alexandra Players, under the management of Ed. Robins, at the Royal Alexandra, will continue their season for the remainder of the Winter.

OPENS IN HAVERHILL

HAVERHILL, Mass., Sept. 7.—The Arthur Casey stock company, at the Academy of Music, this city, has just closed a successful opening week, with "Happiness" as the attraction.

SALLAN REOPENS SEPT. 15TH

ERIE, Pa., Sept. 8.—H. Sallan will reopen his season of stock at the Park Theatre here September 15. The leading people will be Ben Taggart and Corrine Cantwell.

SEAMON REOPENS IN PORTLAND

PORTLAND, Ore., Sept. 8.—The Seamon Players, at the Baker Theatre, opened their regular Winter season here last night, with "Come Out of the Kitchen."

ROSE O'NEILL IS BACK

Rose O'Neill, who takes care of the stock department of the American Play Company has just returned from a two weeks' vacation.

ED WILLIAMS STARTS AGAIN

ANDERSON, Ind., Sept. 8.—Ed. Williams reopened his season here last week at the Crystal Theatre.

JEWISH STOCK REOPENS

Last Friday night the Lyric Theatre, Brooklyn, which for several seasons past has been the home of a Jewish Stock Company, re-opened its season.

The play was a drama in four acts entitled "The Faithful Mother," from the pen of S. Cohen and tells the story of how a girl was wronged and the price she and her loved ones had to pay for her folly. Miss Lillian, as Nina, the girl who for eight years kept her shame a secret even from her husband, did good work.

The story, in brief, is this. Nina has been left with a child by Isadore, who has deserted her. Nina's mother brings up the child as her own, leading her husband to believe that he is the father. Eight years pass and at a Sunday night gathering, Nina, now married to someone else, meets Isadore, also the husband of another. It does not take long for her secret to leak out. Her child takes ill and she acknowledged that she is the mother. The child dies. Seeking out Isadore in his home, she kills him and then becomes insane.

The roster of the company includes Mr. Lowenfield, Miss Offerman, Miss Lillian, Mr. Lillian, Mr. Maltz, Miss Ringler, Mr. Bodin, Mr. Klein, Mr. Dorf, Miss Hoffman and Miss Maske Klein. The company is under the direction of Hyman Wilenski, who will produce all of the plays. This is the fourth year of the company's stay in Brooklyn. The theatre has been repainted and redecorated.

JESSIE BONSTELLE SAILS

Jessie Bonstelle, the stock manager and star, has sailed for England, where she will produce "Little Women." Katherine Cornell and Marian DeForrest sailed with her. Miss Cornell is to star in the production in the role of Jo, and Miss DeForrest is to assist in the producing of the show. They sailed on the steamer *Rochambeau* last Friday.

DESMOND COMPANY OPENS

GERMANTOWN, Sept. 8.—The opening week of the Mae Desmond Stock Company here played to capacity houses at the Orpheum and presaged a successful season. "Polly With a Past" was used as the opening vehicle. Those in the company this year are Mae Desmond, Frank Fielder, Jay J. Mulrey, Jack Hope, William J. Townsend, Helen Des Monde, Olga Krolow, Sumner Nichols, Louise Sanford, Earl D. Dwire, Bernice Callahan, Guy Hitner and Sam C. Miller. This is the company's second season here, the previous season lasting thirty weeks.

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WHO WON THE STRIKE?

Now that the smoke of the theatrical war has cleared away and the St. Regis "peace tribunal" has changed Broadway once again from a battleground to the prosperous and lively district it used to be, it is not the actor or the manager who is entitled to say he ended the strike; those who have the greatest right to cry, "Victory!" are the stagehands and musicians.

Without them, the actors could never have stood out. Without the intervention of these two unions, the managers would undoubtedly have won by assuming a "sit tight" policy. But the opposition of the American Federation of Labor made the odds against the managers too serious and too great. It was, on a smaller scale, a parallel to America's intervention in the world war; the stagehands and musicians held the balance of power and turned the tide of victory.

Joseph N. Weber, President of the American Federation of Musicians, told the actors at their mass meeting on Sunday, "Without us you would not have prevailed," and the applause that followed this statement showed that the actors realized its truism.

Now, what of the future? Are we to take Weber's word that "the musicians and stagehands came into the fight because the actors were right" at its face value, or would we be justified in seeking another motive?

Although there have been exceptions to the rule, it is a well-known fact that many an actor before this strike did not even recognize a stagehand on the street. Weber admits that he did not know a single actor before the fight began and how many of his men working in the musician's pit were never considered by the actor other than as a necessary evil "to ball up" the tempo on the song hit of the show!

But now enter the stagehands and musicians in a new light. They personify the hero who enters in the third act and saves the cheer-ild.

But, more than gaining the respect of the actor, they have placed him in a lifelong debt. He is now more than friend; he is an ally. Just as the actor's battle was labor's fight, so now it should seem the future business grievances that the stage-

hands or musicians might harbor is no less the actor's grievance.

The stagehands and musicians have shown their great power. They have elevated themselves to an equal pinnacle with the actor on the theatrical plane. They have gained a new ally from whom they have a right to expect aid.

They are the real victors in the recent theatrical war.

TWENTY-FIVE YEARS AGO

McAvoy and May were with Tony Pastor's Co.

Cissy Loftus was married to Justin Huntley McCarthy.

De Wolf Hopper opened in "Dr. Syntax" at the Broadway, New York.

Della Fox appeared in "The Little Trooper" at the Casino, New York.

Actors' Protective Union No. 1 opened offices at 8 Union Square, New York.

"Her Eyes Don't Shine Like Diamonds" was published by M. Witmark & Sons.

Hagenbeck's Animals were exhibited at the Madison Square Garden, New York.

The Gorman Brothers produced "Gilhooley Abroad," with Vevie Nobriga in the cast.

Chas. Drew, Alice Johnson, Snitz Edwards and Ida Mülle were with The "Brownies" Co.

Answers to Queries

E. D. S.—Arthur Hopkins wrote the book entitled "How Is Your Second Act" two years ago.

A. M. R.—Yes, Sophie Tucker, is at Reisenweber's again. Write to her in care of them.

V. U.—O'Donnell and Blair played Poli's Bridgeport during the first half of the week of June 17, 1917.

S. H.—There is a producer by the name of John D. Williams. "Up from Nowhere" is his latest production.

H. I. V.—It may have been the same act. Acts frequently play the small and big time under different names.

D. D.—Margaret Matzenauer, when she was divorced from Eduardo Ferrari-Fontana, received custody of their child.

D. B. E.—Lila Lee, the picture star, is the same as the Lila Lee who was "Cuddles." Georgie Price is his full name.

C. H. J.—Both the B. & B. and Ringling Brothers' Shows belong to the Ringlings. Phineas Taylor Barnum was his full name.

K. P.—The Friars laid the cornerstone of their clubhouse at 110 West 48th Street, on Thursday afternoon, October 21, 1915.

A. F.—Roscoe "Fatty" Arbuckle has not been making any pictures lately. Yes, he is one of the most famous comedians on the screen.

B. D. C.—Lois Josephine is now teamed up with Leo Henning and is presenting practically the same act as she did with Tyler Brook.

W. S. G.—Theda Bara started her career in stock in Cleveland, Ohio. Her name, prior to her legally changing it, was Theodosia Goodwin.

C. W.—Gus Edwards has been producing revues and musical acts for several seasons past. Yes, Olga Cook worked for him two years ago.

E. D. B.—Mae Murray was a Ziegfeld girl once. Yes, she is the original Brinkley girl. You are right; she has been starred in pictures.

H. T.—You lose the bet. The Rigo who appeared at the Regent a few weeks ago is the same Rigo who was married to the Princess de Chimay.

STRIKING HUMOR

Before and After It Was Settled

THE END HAS COME

The actor

Can now get his watch
Out of hock
And settle with the landlady
And eat 3 squares per day again.

The manager

Can be interviewed once more
On such subjects as:
"Tendencies of the Modern Drama,"
Or "How I Pick My Stars,"
And he need no longer worry
About the H. C. L.

The press agent

Can dispense with the ice-box
And dust off the typewriter
And again feed the editors
With hokum and pipe-stuff
That they have grown to love
Because of its constancy.
How the stuff has been missed
For the past month!

The musicians

Can once again sound "A"
And sleep regularly
In the musician's pit
Between the song numbers
In the shows in which they play.
And the stage hands
Need no longer call the actor
"Brother"

But may now call him

The old, familiar names

Whenever he gets in the way
Of the sceneshifter.

The public

Lord bless 'em!—
Can once again cut out the pictures
Of stage favorites
From the magazines
And enjoy the naughtiness
Of a bedroom farce
Or the tunelessness
Of a musical comedy
That has no plot
But is otherwise very good.
Ah, the good old days returneth!
And we need no longer worry
About writing Striking Humor,
Though we admit
We will miss the speeches
Of Louis Mann.

This strike's a big drama, but there are no intermissions.

In theatrical parlance, the actors' strike had a long run.

We never heard less from Lee and Jake nor more from Louis Mann.

They cried "Peace! Peace!" but there was no piece playing on all of Broadway.

This affair is different than a baseball game, for, in this, one strike means out.

The opening or closing of "The Challenge" is getting to be an every-day affair.

Striking humor is hard to find this week, for Louis Mann has been unusually quiet.

Tommy Gray attends all the meetings of the playwrights for some reason or other.

Oh, those were the good old days—those days when there were shows on Broadway.

Ed. Wynn remarked last week that the managers can't win, because they have no show.

It's mighty lucky these days for the dramatic critics that they are not "paid on space."

There's many an actor who has played the role of striker longer than any other role he ever had.

On Broadway, you would think it still summertime, so many actors are walking around out of work.

Probably the position of some of the Equity members is: I love my fellow Mann, but I love Barrymore.

Some of the newspapers have been settling the strike every morning.

When the stage-hands refused to allow the Gallo Opera Company to appear, it kept the singers from cashing their notes.

We hear that Arthur Hopkins is considering writing a history of the theatre. If so he will probably allude to the present as "The Dark Age."

As we sit at those Fidelity meetings and, at times, our thoughts run around rather distractedly, we often wonder at what store one can buy those monoplane collars.

Perhaps all these journeys to Washington have been to persuade the powers-that-be to insert a clause in the League of Nations that will make further theatrical wars impossible.

Publicity Purveyor Head, who recently assumed command of Belasco's press department, says that he can't understand why no one has struck him for "ducats" since he has been on the job. We wonder!

George White was lamenting over the fact the other day that he hasn't the same command of language as Louis Mann.

"Command, nothing!" put in Willie Collier, probably thinking of Mann's recent allusion to an "anonymous check." "Mann hasn't command of the language; he has lost control."

Morris Gest was trying to get in "right" with the members of the "Fourth Estate" who hang around the managerial publicity office for news, cigars, 'n other things.

"I used to be a newspaperman," remarked Gest, springing the old gag.

"Is that right?" said one of the boys, to be polite.

"Yes, I used to sell newspapers in Boston."

To the tune of "Twas Only an Irishman's Dream":

Sure, the lights were all shining on Broadway;

Every playhouse was packing 'em in.
All were seated at eight and did patiently wait

For the time that the play would begin.
Stage-hands sang as they set up the scenery;

Stars just begged to go on, it did seem;
The musicians all pleaded

To play longer than needed—
But 'twas only a manager's dream.

(News Item.—Fat Lady and Wild Man from Borneo go on strike at Maine County Fair.)

The fat lady sat on her reinforced chair
And said to the wild man with long, bushy hair,

"Here we work night and day
For such low, measly pay,

That it's high time we struck, for this side show's unfair!"

So she packed up her photos, abandoned her chair,

While her wild partner shaved and parted his hair.

They went on strike
And they started to hike

Away from the tent at the Maine County Fair.

The fat lady found it cost money to eat,
And with funds getting low, she grew thin,
more petite,

And the noisy, wild man
Living on a new plan,
Looked quite like the rest of us walking the street.

So when the strike trouble was settled, at last

The lady once fat had grown thin through her fast;

And the wild man of yore
Was the wild man no more—

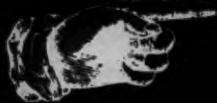
Thus, when the show started again, they were not in the cast.

A CERTIFIED HIT

By the writers of "Lonesome" and "Bubbles"

**Songs that
please the
public are
sure hits.**

**This is
one of
them.**



**HERE'S
YOUR
COPY**



It was born a hit!

INTRO
Valse lento

GOLDEN GATE
(Open For Me)

By KENDIS & BROCKMAN
Writers of "I'm Forever Blowing Bubbles"
"I Know What It Means To Be Lonesome," etc.

Man-y dreams I dreamt,
Ev-ry day a year,
By the gold-en gate a-way out west,
Since I left the land of sun-ny clime,
Ev-'ry-where are found,
Clouds have drift-ed by,
There I left the ones that I love best,
I'll be back in or-ange blos-som time.

CHORUS

Gold-en gate, Gold-en gate, by the sea,
wait-ing there for me
Some-one's wait-ing,
When my good ship comes a-sail-ing,
Hap-py I will be,
O-pen wide, swing a-side, Gold-en gate,
Hear me call-ing, call-ing to my mate,
So drive a-way sad-ness
Bring back the glad-ness,
Gold-en gate o-pen for me

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BURLESQUE

CENSORS STILL CLEANING UP SHOWS

MANY MORE CHANGES ORDERED

The censors of The American Burlesque Circuit are still at work whipping the shows on their wheel into shape. They seem to be making a determined effort to place all companies in top notch shape. Last week they ordered sweeping changes in several shows. This week the blue penciling continued, with the following results:

"Round the Town."—Owned by Stouse and Franklyn. Changes require two new principals in cast. Show excellent otherwise.

"Girls, Girls, Girls."—Changes require all principals except prima donna and soubrette, to be changed at once.

"Cracker Jacks."—Owned by Ed Rush. Changes require two changes in principals, two new sets of scenery and four new changes of wardrobe.

"Sport Girls."—Owned by Sam Howe. Changes require two principals to be replaced, two new sets of scenery and several borders to be replaced. Also two new sets of costumes to be provided.

The changes ordered last week have been made and the censors subsequently have put their O. K. on the shows. Among those ordered changed were, "The Tempers," "Social Follies," and "Jazz Babies." Several managers have asked the censors for clemency, stating that they have employed a good many principals who have never worked in burlesque before and say the committee should give them time to become broken in.

The following shows have been passed as being first class: "Follies of Pleasure," owned by Rube Bernstein; "Monte Carlo Girls," owned by Tom Sullivan; "Beauty Review," owned by Sam Levey; "Hello Frenchy," owned by Thomas Beatty; "Pat White's Own Show," "Sweet Sweetie Girls," owned by Chas. M. Baker, and "Ed. Hayes and his Own Show," owned by Dave Kraus.

"BLUTCH" COOPER IS BETTER

PATCHOGUE, L. I., Sept. 8.—James E. (Blutch) Cooper, burlesque magnate, arrived here today. He will spend several weeks recuperating from a recent illness.

Cooper was confined to his home in Yonkers for four weeks with pneumonia, but since passing the crisis he has been steadily improving in health. The doctors claim it was only his great strength and resistive powers that pulled him through. He lost about forty pounds during his illness.

KAHN GIVES BONUS

One of the first things Ben Kahn did on his return from Maine on Tuesday of last week was to give the chorus girls who remained loyal to his house during the Summer a bonus of \$20 each. It was handed out last Saturday in addition to their salary. He also advanced all the girls to \$20 per week.

MAE KEARNS MARRIES

Mae Kearns, of the National Winter Garden, was married on August 25th in New York to Fred Isaacs, of the New Haynes Hotel, Springfield. Miss Kearns left for Springfield after the wedding, where she will make her home.

CASTS ARE STRENGTHENED

Norma Bell, Roy Sears and Billy Gibson were booked into Kalm's Union Square last week. Also Mitty Devere with "Jazz Babies," Jean Shuller with "Girls From Joyland," George Clark and Ed. Crawford with "Girls, Girls, Girls." All were booked by Roehm and Richards.

SUES BURLESQUE CLUB

The Burlesque Club is being sued for \$45 by Joseph Dick, who, last June, when the club printed a program for its annual outing, solicited advertising for the program.

In his complaint, filed in the Third District Municipal Court, Dick alleges that the amount claimed is a balance due him for commissions on advertising matter he sold for the program. He claims that he sold \$475 worth, and that he was to receive twenty per cent of that amount; that the total commissions due him amounted to \$95, but that he received only \$50 on account. He is, therefore, seeking to recover the alleged balance.

CHANGE WILLIAMS SHOW CAST

WORCESTER, MASS., Sept. 8.—Several changes will be made in the "Girls From Joyland" here this week. Roy Burke will replace Bert Keller, Jean Shuller will replace Al. Watson and George Wright replaces George Brennon. A new soubrette is also expected here from New York during the week. Sim Williams has also taken over the management of the company and will remain with the show for the balance of the season.

HAYES' SHOW WON'T LAY OFF

The Edmond Hayes Show, instead of laying off next week, before going into Trenton, has made arrangements to play Plainfield on Monday, Perth Amboy Tuesday and Bristol on Thursday. It is expected that they will book in New Brunswick Wednesday in the next few days and then take up their regular time on Friday, at Trenton.

BUSINESS IS GOOD

Business in the burlesque houses is reported as very good throughout the country this season. Word comes into New York every day of the record breaking business shows are doing in many towns. Houses which a few seasons ago did from \$2,500 to \$3,500 on the week are doing this season, from \$6,000 to over \$9,000.

NEWARK LOCAL TO HAVE BENEFIT

NEWARK, N. J., Sept. 6.—A benefit will be given at the Broad Theatre, this city, on Sunday, Sept. 14th, for the Sick and Death Fund of the Newark Theatre Stage Employees local 21. Ten acts will appear. Morris Schlenger has donated the house. Tom Miner will be the stage director and Jim Marco the producer.

JOIN UNION SQUARE COMPANY

Bert Bernard, last season with Stone and Pillard, and Stella Rose, with Ben Walsh last season, opened at Kahn's Union Square, Monday.

SIGN FOR "JAZZ BABIES"

Mittie Devere and Benton and Clark have been engaged by Peck and Jennings for their "Jazz Babbies" Company on the American Circuit.

JOINS THE BOSTONIANS

Clare Clay an ingenue, has been booked with the Bostonians. She will open in Albany Saturday. Ike Weber booked her.

GOES INTO "GIRLS DE LOOKS"

Hilda La Roy will replace Elsie Bostel as prima donna of the "Girls de Looks" next week in Cleveland.

SIGN WITH DEADY SHOW

George Clark, Ed. Crawford and Ernest Fisher, have been signed for Deady's "Girls, Girls, Girls" Company.

REVUE HAS NEW INGENUE

Dotty Ray has replaced Phyllis Eltis as ingenue with Abe Reynolds' Revue, booked by Roehm and Richards.

NEW NATIONAL WHEEL OPENS MONDAY

SOME SHOWS ALREADY WORKING

With the opening of the National Burlesque Circuit season taking place next Monday, General Manager Charles Barton, when seen early this week, would only give out the openings of a few shows on his circuit.

Tom Coyne's Show, which played the Garden, Buffalo, last week, moved into the Pershing Theatre at East Liberty, Pittsburgh, on Monday of this week.

Mark Lea's "Cheer Up Girls" will play three one nighters into Baltimore, where it will open next Monday at the Folly.

Jimmy James "Girls From Jazzland" opened at Amsterdam Monday and will play one nighters into Buffalo, where it will open Monday.

Dick Zizzler's "Girls From the Gaieties" will open at the Columbia, Rochester, on Saturday and will play there all the following week.

Margie Pennetti's "High Life Girls" will open at the Gayety, Philadelphia, next Monday.

Lew Livingston's "Vampire Girls" is in rehearsal.

WORKING OLD GAME AGAIN

The old game put over on several box offices around the circuit a few years ago, was tried again at the Majestic, Jersey City, last week when the "Step Lively Girls" were playing there.

A man stepped up to the box office about six o'clock one evening with a package addressed to the manager of the show, and with \$52.50 charges to be collected. The young man in the box office paid the money. When the package was opened by Manager Shapiro, it contained a dozen lamp shades from a five and ten cent store.

SOUBRETTE IN HOSPITAL

LOUISVILLE, Ky., Sept. 6.—Dot Barnette, soubrette of the "Cabaret Girls," has been confined to her hotel with an attack of the grippe. It is expected she will be able to rejoin her show and open in Columbus Sunday. In the cast of the "Cabaret Girls" this season, are Manny King, Fred Hackett, Ben Holmes, Earl Sheehan, Dot Barnette, Leona Fox and Bertha Startzman.

YORKVILLE OPENS IN OCTOBER

It is now reported that Hurtig and Seamon will open the Yorkville about Oct. 11. Frank Parry, formerly manager of the Columbia, Chicago, will manage the house.

BAKER CHANGES CAST

The following changes have been made in Charles Baker's "Tempters": Margie Hilton, Frank Hanscom and Ethel Johnson have closed. The new members are James McInerney, Dorothy Lawrence and Velma Addison.

PLANT REPLACES SUITS

Vic Plant will replace George Suits with Campbell and Drew's "Liberty Girls" at Boston this week.

FLO DAVIS GETS DIVORCE

Flo Davis, soubrette of "Blutch" Cooper's "Sight Seers" was granted a divorce from George E. Leavett, a lieutenant in the army stationed in Columbus, O., in Chicago recently.

PRINCIPALS PUT OVER GOOD SHOW AT THE COLUMBIA THIS WEEK

James E. Cooper's "Best Show in Town" is this week's attraction at the Columbia, featuring Frank Hunter in a book entitled "Here, There and Everywhere," for which Billy K. Wells is responsible.

Hunter and Manny Kohler are handling the comedy. Hunter does a "wop" in the first part and makes his entrance as an Italian general. He is hunting for a rich wife. After his first entrance he changes to a misfit dress suit. In this character, he is extremely amusing.

He does black face in the second act, getting as much as he could out of the part.

Kohler is doing a Dutch comedy role of a refined type. He is good in the part, his dialect pleases and he dresses neatly.

Ralph Rockaway is doing the "straight." He is one of those fellows who puts all his energy into his work. He reads lines nicely and makes a good appearance.

Chas Wesson is a juvenile "straight." He sings and dances nicely, dresses well and handles himself finely.

Lynn Cantor, a fine looking prima donna, was in excellent voice Monday and rendered her umbers with her usual success. Her wardrobe is beautiful. The gown she wears in her opening is really gorgeous. She did nicely in the scenes and is very clever.

The McCloud Sisters are with this show. They are two attractive blondes and look enough like one another to be twins. This is the first time we have seen Mable at the Columbia since she was with the "Bon Tons" several years ago. She was then doing a minor part, and she has improved wonderfully, both in her work and appearance. She reads lines well, puts a number over great, and dances as she did when we last saw her. Her acrobatic dancing, high kicking and splits, took the house.

Flossie McCloud's eccentric style of working was liked by the audience. She breezed right into favor through her dashing ways and charming personality. Her costumes were in good taste. These two girls are a success, and they should go well all over the circuit.

Margie Winters, with a delightful personality and easy way of working, makes a dandy ingenue. She has a strong voice that is just suited for coon or jazz numbers, and had no trouble in getting encores for all the number she offered. Her wardrobe is captivating.

Virginia Ware, a good "straight" woman for Hunter, did very well in all the scenes in which she appeared. She offered some very pretty dresses, likewise.

The "bench" bit offered by Hunter and Flossie McCloud, was well worked up. Rockaway had left a hotwater bag on the bench and Hunter, while making love to Miss McCloud, sat on it. His actions were funny and kept the audience laughing during the entire scene.

The "love" bit, with Hunter proposing to different women until he found one with money, was put over well and was liked. During the scene, Wesson, Kohler, Rockaway and the Misses Cantor, Ware, Winters and Mable McCloud appeared. It was different than the usual proposing bits and went big.

The "spectulator" bit, with Wesson as the "spec" selling a ticket to Hunter, who wanted to see a burlesque show, was another bit that was new and worked up well. Kohler and Rockaway also appeared in the bit.

The "punch" bit was another good comedy scene. Miss Cantor, who was to hold a reception, called different members of the household to make the punch. Each had an excuse, but came back one at a time with a bottle of liquor of different kinds. Later, several partook of the punch and became intoxicated, and Miss Ware's imitation of one in that condition was excellently done. The scene finished with a fast acrobatic dance offered by Hunter, and Mable McCloud, that went big.

Flossie McCloud, in a beautiful purple gown, offered a singing specialty in one. Her two numbers were liked and she put them over well.

The chorus girl number of musical instruments was nicely carried out. Hunter, assisted by Rockaway, worked up some good laughs here.

The "Toy Shop" scene was about the same as last season. Hunter and Kohler, as babies, getting a number of laughs. Flossie McCloud did a good eccentric dance at the finale of the first act, which gave the turn a good finish.

Wesson and Miss Cantor scored in their specialty, which opened with both playing "keleles." Wesson then went into a dandy soft shoe dance, introducing a number of difficult steps.

By Clyde Hager and Walter Goodwin

The Most Beautiful Song of it's Kind Since "Mother Machree"

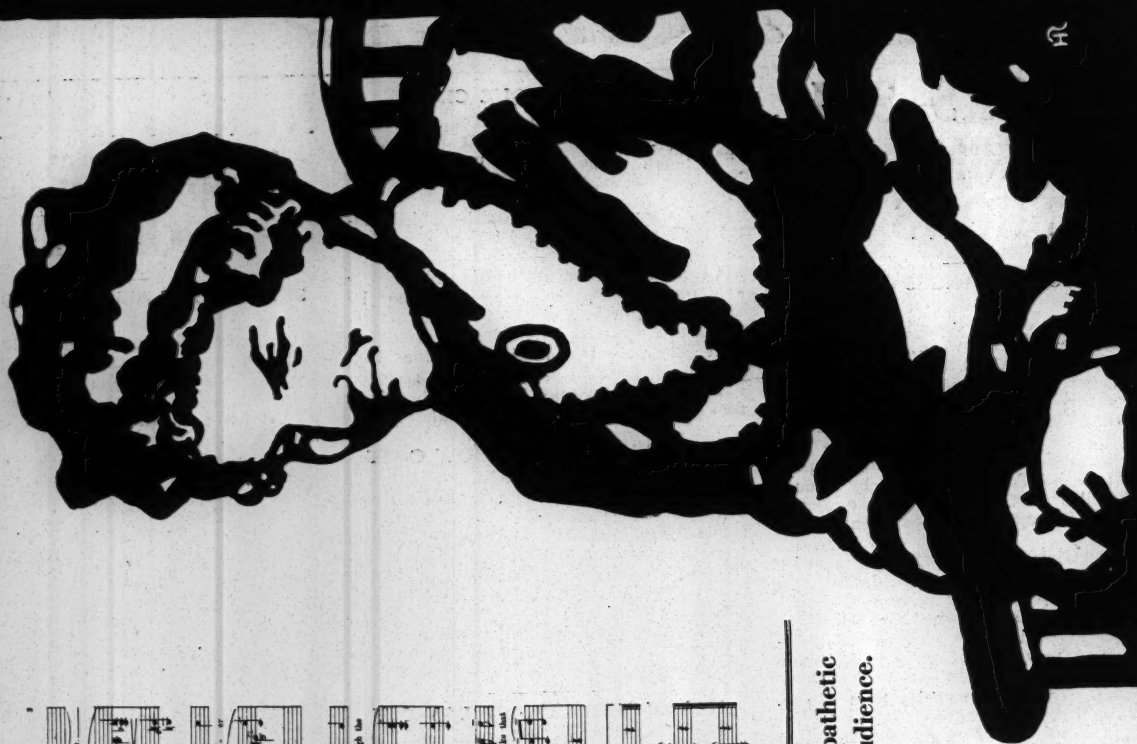
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Acknowledged by all to be the greatest "Mother" song of the present time. A beautiful sympathetic waltz melody and a lyric that is bound to reach the heart of every man, woman and child in your audience.

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MELODY LANE

GEO. FRIEDMAN OUT OF McCARTHY-FISHER CO.

General Manager and Part Owner of Company Resigns—Joe Mittenthal, Former Sales Manager, In

George Friedman, for the past two and a half years the general manager of the McCarthy & Fisher publishing house, resigned his position last week. In addition to being the manager of the concern Mr. Friedman was also a stock holder in the corporation and in resigning sold out his interests in the company, receiving therefor a cash settlement amounting, it is said, to \$15,000.

The McCarthy & Fisher Co., although one of the young firms in the music publishing business has been particularly successful, has published a number of big selling song hits and prospered greatly financially. Joe McCarthy, the lyric writer was one of the original founders of the firm and when he withdrew, several months ago received \$70,000 for his interest. Fred Fisher, the composer, who with McCarthy, started the business, will continue to conduct the house and Joe Mittenthal, former sales manager, has succeeded George Friedman as general manager. Mittenthal is well known in the music field, having been connected with the business for many years and having been associated with a number of the big houses.

Mittenthal is now in Chicago and is expected back in New York some time next week.

SOCIETY AFTER NEW MEMBERS

The American Society of Composers, Authors and Publishers has commenced an active campaign for new members. At a meeting of the board of directors held last week a number of old members who are in arrears for dues were dropped from the membership list and a committee to secure new members was appointed.

The society is making great financial strides at present and has to its credit in various banks over \$100,000. At some future date this sum is to be divided among the members who are predicting that within a few years the amount that publishers and writers will receive from the society will surpass the big royalties paid by the phonograph companies.

THIS ONE FROM ANDY

Andrew B. Sterling usually pens his thoughts in verse form but occasionally drops into prose and writes an epigram worthy of reproduction. A CLIPPER man passed him on the street the other day and quiet Andy without a word handed him the following: "Some people get a lot of advertising out of the money they give away, but give me the guy that'll split his last ten with you and keeps it under his hat."

GILBERT SINGS "GRANNY"

One of the best things in the L. Wolfe Gilbert vaudeville act is the song "Granny," which the writer sings at every performance. It is one of his recent numbers, and judging from its reception will be one of his most popular compositions.

EDDIE ROSS WITH STERN

Eddie Ross, who for several years past has been connected with the professional department of M. Witmark & Sons is now with Jos. W. Stern & Co.

JOHNSON BACK FROM VACATION

Howard Johnson, the lyric writer, is back at work after a three months' vacation spent at Nantasket Beach.

MUSIC PUBLISHERS WARNED

The Executive Board of the Music Publishers' Protective Association has sent out a warning to publishers regarding the supplying of special songs, lyrics or material of any kind to performers, or the issuing of a restricted number except to legitimate productions.

This practice is, according to the constitution of the Association, a method of unfair competition, and any member found guilty of such violation can be fined to the extent of \$5,000, and the fine can be collected by process of law.

In the future, members are not required to make complaints of a violation of the Association's constitution, as the executive board is authorized to make such complaints of its own initiative, if written information of violations are furnished it.

Up to the present no complaints have been filed, but there has been much talk among publishers that certain members of the association have been supplying singing actors with special material with the object of securing the singer's services in the introduction of songs on the vaudeville stage.

SISSLE AND BLAKE STOP SHOWS

One of the strongest acts on the vaudeville stage just now is that presented by Lieut. Noble Sissle and Eubie Blake, known as the Dixie Duo, and late of the 369th U. S. Infantry Band, the famous "Hell Fighters" organized by the late Jim Europe. Sissle and Blake are stopping shows wherever they appear. At the Royal Theatre last week they not only scored one of the big hits of the bill, but held the show up at every performance. Some of their song numbers are, "Gee, I'm Glad I'm From Dixie," "Good Night My Angeline," "The Doggone Baltimore Blues," "Aint You Coming Back Mary Ann To Maryland," and "I'm Just Simply Full Of Jazz," all of which are published by M. Witmark & Sons.

MEYER COHAN BRANCHING OUT

Meyer Cohen is planning to enlarge his music publishing business by the establishment of branch offices in a number of the large cities throughout the country. The Cohen catalogue is strong with good songs at present, and with the addition of considerable capital Mr. Cohen is making preparations for a big fall season.

GEO. FRIEDMAN MAY PUBLISH

Geo. Friedman, who resigned from the McCarthy & Fisher Co. last week may enter the music publishing business on his own account within the next few weeks.

HERMAN KLEIN IS NOW A BANKER

Herman Klein, for the past year stenographer for Phil. Kornheiser, has quit the music business and is now connected with a big downtown banking concern.

HARROLD DELLON HAS NEW JOB

Harrold Dellon, for the past year with the T. B. Harms & Francis, Day & Hunter Co., is now with the professional department of the Gilbert & Friedland Co.

ED. ROSE WITH BERLIN

Ed. Rose, the lyric writer, who for the past year has been connected with the McCarthy & Fisher Co., is now with Irving Berlin.

SCHENCK IS NOW ASST. MGR.

Herman Schenck, a brother of Joe. Schenck of Van & Schenck, is now the assistant professional manager of the Harry Von Tilzer Co.

RICHMOND HAS NEW JOB

Jack Richmond, of the Leo Feist professional department, has succeeded Kathryn Joyce in the band and orchestra department.

MUSIC MEN START A REGISTRY BUREAU

Music Publishers' Protective Association Establishes a Department for the Protection of Song Titles

The Music Publishers' Protective Association has, after much discussion, established a bureau of registration for the protection of song and instrumental titles and this week has put the department into actual operation.

The idea of the bureau is not only to protect a title in case of infringement, but also to avoid the many innocent duplications which are constantly occurring and prevent the many misunderstandings and law suits which arise therefrom. The bureau will be handled under the direction of the Executive Board by E. C. Mills, assistant secretary, who will give his personal attention to the registration of manuscripts.

Forms have been supplied the members of the Association with complete instructions as to how to register titles and as soon as a song or instrumental composition has been filed, provided it does not conflict with one already listed in the bureau, a certificate of registration will be issued, and this certificate will vest in the person or firm to which it is issued, the exclusive publication right as against all other members of the organization.

The association believes that the registry bureau will become one of the most valuable departments of the organization and state that this department alone will furnish protection worth far more than the annual dues of the society.

The main criticism of the bureau is due to the fact that not all of the country's publishers are members of the Music Publishers' Protective Association and therefore, imitations or duplications would be just as frequent as in the past as only members of the organization are entitled to the bureau's protection.

The association, however, is making a strong campaign for new members and state that with the added value of the registry bureau, the matter of enrolling every music house of standing in the entire country will be but a matter of a few months.

REMICK DISCONTINUES SUIT

The suit at law brought by Jerome H. Remick & Co. against Fred Bowers for song title infringement has been discontinued. Bowers published a song called "Sahara" and the Remick company claimed that it was an infringement of its number of the same name featured in the Winter Garden production.

Bowers agreed to change the name of his number and the suit was withdrawn.

NEW IRISH SONG SCORES

Gerald Griffin, the Irish singer, appeared at the Liberty Theatre, Camp Merritt, a few days ago and scored one of the big hits of his career with the new song "Let's Help the Irish Now," a song which appeals for aid for Ireland in her present endeavors.

KELLETTE PLACES NEW SONGS

John William Kellette, who is directing the Paramount-Briggs motion picture comedies, has placed a new number with Jos. W. Stern & Co. entitled "Bubbling Over (Life Is Bubbling Over All the Time)."

STERN RELEASES NEW SONGS

Jos. W. Stern & Co. has released two new songs which are going well with a number of big time singers. They are "I Found the Sweetest Rose That Grows In Dixieland," and "Sweetie Rose."

WHY HARRIS DIDN'T DIRECT

One of the advertised features of the Barney Fagin benefit held recently at the Manhattan Opera House was Chas. K. Harris, who was billed to direct the orchestra in the rendition of a medley arrangement of his famous song hits.

The management of the affair first requested Mr. Harris to sing from the stage but the composer-publisher refused, and finally, after much urging, agreed to lead the orchestra if that was agreeable. The management announced that this was more than agreeable and promised to make the necessary arrangements.

A rehearsal was held during the afternoon prior to the performance, and Mr. Harris, in the pit, took the big orchestra through the melodies of his oldtime successes, commencing with "After The Ball" and running through his big catalogue up to his present hits.

In the evening Mr. Harris arrived at the theatre, and going to the orchestra room prepared to go on. Just before he entered the pit a young man accosted him and asked to see his union card. "What card?" demanded the surprised Harris. "Why, your Musician's Union card, of course," replied the young man, "no one can play or lead an orchestra without being a member of the union." "Not even at a benefit?" enquired the surprised Harris. "Not even at a benefit," replied the young man. "That lets me out," said the composer, who then went out in front and watched the show.

A special permit for the appearance could have been arranged by the management if it had made a request at the union's headquarters.

McKINLEY HAS MANY SINGERS

John Knox, Arthur Hall, Paul Elwood, Bob Schafer, Frank McCormack, Ernest Lambert, Dave Ringle and Raymond Abrams, all with the McKinley Music Co. form a singing unit that is hard to beat and each night they are appearing at the leading photo-play theatres in and around New York featuring "Hawaiian Moonlight," and "The White Heather," two of the recent song releases from the McKinley Co.

MILLS HAS GREAT COMEDY SONG

One of the best comedy numbers of the season is Jack Mills' new song, "I Don't Want A Doctor," and although but a few weeks old is being featured by scores of the best vaudeville singers. It seems a sure fire hit, as every style of an act has used it, and all have found it a great applause winner.

FORBIDS WAGNERIAN OPERA

PARIS, Sept. 6.—The Prefect of Police has put a ban on the performances of German opera in this city, in order to prevent hostile outbreaks.

A performance of Wagnerian operas scheduled for last week at the Tuileries Gardens was called off because of the Prefect's action.

FAGIN AT WITMARK BDWY. OFFICE

Billy Fagin, who has been representing M. Witmark & Sons at Atlantic City, has been brought to New York, and in future will be at the Broadway office of the firm.

PARAMOUNT TRIO WITH McKINLEY

The Paramount Trio, comprising Meisner, Walter Bolan and Norman De Weir are new additions to the professional department of the McKinley Music Co.

FITZPATRICK WITH WITMARK

Toby Fitzpatrick, formerly with the AL Piantadosi Co. has joined the professional staff of M. Witmark & Sons.

BENNETT WITH JACK MILLS

George Bennett, formerly with Jos. W. Stern & Co., is now with Jack Mills.

(THE HAND-WRITING

OUR
COMEDY SONG
With a Bunch of
Extra Choruses and
Possible Versions.

"I DON'T WANT

Our
Ballad

"I'M A DREAM

Our
Novelty Song

"I'LL BUY THE

our
IRISH COMEDY
SONG

With Wonderful Double Versions ..

"MY NAME IS



BARBELLE

JACK MILLS, -BELSHAZZAR.- (At the great Feast). - WELL, NAT, OLD TIMER, THAT'S NICE

"HELP ME FIRE MY

ON THE WALL)

DOCTOR (ALL I WANT IS A

CAMER (THAT'S CHASING

THE RING (AND CHANGE YOUR

WELLY (BUT I'M LIVIN' THE LIFE

BEAUTIFUL GIRL

WORDS BY ED. ROSE & JACK MILLS

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OF REILLY) BY HARRY PEASE ED. G. NELSON & NEUMAN FIER



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Must be good singer or pianist and all around good live wire. We will back you up with the greatest bunch of ballad hits ever published by one firm. Every song a hit. If other firms had them they would be in the high price list. Ours are popular.

THAT'S WHAT GOD MADE MOTHERS FOR

has not scratched ground in this country yet, and the only ballad hit in England—by Leo Wood.

SOMEBODY STOLE MY GAL

By Leo Wood—has been smoldering for nearly a year; now it's a hit, and any singer has a cinch with it. It's a riot.

MOTHER'S ROSARY OF LOVE

By Leo Wood and Eddie Dorr. A sure-fire hit and the most appealing song written in years. Beautiful bell effects in orchestration. Featured by Belle Fromme.

IF I ONLY HAD YOU (I'D FEEL LIKE A MILLIONAIRE)

By Harry Pease and Eddie Nelson. Harry Pease stops every show with it. The best minstrel ballad and real love ballad now on the market.

NOBODY KNOWS HOW I MISS YOU, DEAR OLD PALS

By Lew Porter and Eddie Dorr. A beautiful sentimental ballad, suitable for any act in concert or vaudeville. Don't fail to send for it.

SUNSHINE GIRL OF MINE

By Maynard & Wood. The hit song of "Bringing Up Father" Co., etc.

YOU'LL STILL BE MINE IN DREAMS

By Maynard & Wood. A 6/8 ballad. Sung by Carl Graves, the phenomenal baritone with Gus Hill's Minstrels. A triple encore at every performance.

CLAP YOUR HANDS (IF YOU WANT A LITTLE LOVIN')

By Nelson & Pease. A riot hit song with any audience. The whole house works with you. Get it. Everybody has a good time.

SCHOOL DAYS, WHEN FIRST WE MET

By Amelia Burns and Madelyn Sheppard. An original little song. Another "School Days."

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English Representatives, FRANCIS, DAY & HUNTER, London.

Charles P. Salisbury is in town on a furlough this week.

Florence Earle is rehearsing in John Cort's "Just a Minute."

Tom Jones sprained his ankle last week and is still limping about.

Alma Adair is working at The Café Beaux Arts, Atlantic City.

Gene McVey has left the Chamberlin Brown office to go into vaudeville.

Will J. Evans is touring the Southern Loew time, doing a single tramp act.

Boudini and Beaumont are touring the Loew time, having opened on Sept. 1.

Enrico Caruso and his wife have just returned from a vacation spent in Italy.

Dorothy Pembroke is to appear in "I Love You," the Weber and Anderson show.

Fields and Edmonds will present a new comedy blackface act in vaudeville this season.

Tom McNaughton and Laura Hamilton have been added to the cast of "The Magic Melody."

The Five Aces are working in the Tokyo Cabaret and Revue, which has just reopened.

Donna Montronne has been booked by Sol Unger to play the Loew time for sixteen weeks.

Vivette Quinn and Henry and Lazelle have been added to the cabaret at Churchill's.

June Mullin will sing the leading role in "The Only Girl" which Joe Weber will put out this season.

Vera Michelena is to star in "My Once in Awhile," by Charles George, which Anton Scibilia is to produce.

The Loos Brothers and Mlle. La Deine have been engaged for Mann and Jackson's Rainbow Gardens in Chicago.

Alfred Bauer has signed a contract giving his services to the Keith Stock at Union Hill for another season.

Alexis Luce, formerly with the Alcazar Stock Company, has joined the Wilkes Players, in Seattle, as leading man.

Fay Marbe denies the report that she will be seen in the new play, "The Little Blue Devil," adapted from the French farce "The Blue Mouse."

The Versatile Sextet, formerly at Rector's, after a trip of eight weeks in vaudeville, is now entertaining at the Bingham Hotel, Philadelphia.

George Kinnear, last seen in stock at the Plymouth Theatre, Boston, opened Monday night in Washington in the juvenile role in "Pollyanna."

Helene Francis, sister of Lois Josephine, is replacing Irene Olsen in the ingenue part in "The Greenwich Village Follies," Miss Olsen being ill with appendicitis.

Perry and Gorman have organized a specialty show consisting of novelty and dare-devil acts which will open at Pittsfield, Me., during Old Home Week, for a five-week tour.

Babe Arbuckle, Hart and Wilson, Mary Jane and Ida Gurner are working at the Café de Beaux Arts, Atlantic City, being managed by Charles Jeter, formerly of the team of Jeter and Rogers.

Mort J. Berman, erstwhile vaudeville performer and at present in the dress business, arranged a benefit performance a week ago Sunday at the Savoy Theatre, Asbury Park, N. J., which netted the Beth David Hospital of New York \$1,860.

June Korle, soprano, is now singing at Churchill's.

Jean Bowers has joined the chorus of Maxim's revue.

Lillian Green, assistant to Nat Sobel in the Strand building, is to be married this week.

Joe Shea is booking eight acts into the Gaiety and Star theatres in Brooklyn, Sundays.

Green and Myra have been routed to play the Keith time for forty weeks by Harry Weber.

Nina Davis, who has just returned from the coast, has been booked for a tour of the W. V. M. A.

Audrey Baird has signed to appear in "My Once in a While," which the Scibilia company will present.

Dorothy Donner, of the Kessler and Burke offices, in the Strand building, is back from her vacation.

Blanche Seymour, back from a strenuous tour of the camps, overseas, is doing a monologue in vaudeville.

Madison Corey has just returned from a nine months' absence in France in the service of The Over There Theatre League.

Babe Wright, formerly of the "Puss Puss" company, is being featured with the revue at the Greeley Hotel, Newark.

Charles H. Jones has just returned from a three weeks' vacation in New England. He motored 1,100 miles during the three weeks.

Sid Winters, Ben Rumley and Elsie Stevens are the principals in a new nine-people girl act being produced by the Thor office.

Lemist Esler, well known in Newport society, has started a theatrical career, having the role of a light comedian in "At 9.45."

Lee Muckenfuss will be associated with Arthur Klein in the vaudeville booking agency, not with Aaron Kessler, as previously stated.

Theodore Kosloff, Russian dancer, has signed with the Famous Players-Lasky company and will appear under Cecil B. De Mille's direction.

Earl Pingree and company in "Miss Thanksgiving" opened the first of this week in Binghamton for a tour of the Southern United time.

F. S. Reed is again ahead of the Bates Musical Comedy Company. He left the Robinson Circus some time ago to rejoin the Bates organization.

Helaine Morosco, sister of Oliver and Leslie, who was recently forced to quit motion picture work due to illness, has recovered and resumed her work.

Alvin Krech is treasurer of the co-operative symphony orchestra, the full name of which is the New Symphony Orchestra of the Musician's New Orchestral Society.

Laura Hamilton, last season in "The Rainbow Girl," will be seen next in "Our Bride," which Stewart and Morrison will put into rehearsal in the immediate future.

Lewritta Kelly, three-year-old daughter of Lew Kelly, was given a lawn party last week at her father's home in Freeport, L. I. Many theatrical children were present.

Barry Melton is rehearsing with "The Dream Girl."

Dolly Austin is singing at the Beaux Arts, Atlantic City.

Jack Shea is back from a month's vacation at Saranac Lake.

Gilda Gray has been engaged to appear at the Bal Tabarin.

Earl Lindsay severed his connections with the Nat Nazarro offices last week.

George Burnett is suffering from an infected leg, due to a poisoned mosquito bite.

William H. Post will direct the rehearsals of "My Once in A While" for Auto Scibilia.

Al Tanner's "Dainty Maids," and Incubator, opened last Saturday at the Fourteenth Street Theatre.

Vera Burt has opened with a new vaudeville act, "Syncopated Steppers" under the management of Billy Sharp.

Dunbar's Tennessee Ten has been booked to play the Keith time for forty-five weeks by Harry Weber.

Tiny Turek is featured in "Dixieland, Yesterday and To-Day," a new vaudeville act produced by Billy Sharp.

Rosina Galli, premiere danseuse at the Metropolitan Opera House, has just returned from a vacation in Italy.

Theodore Kahn, of Kahn and Bowman, designed and painted a special Spanish set for Marty Brook's "Some Bull" act.

Fanny Grant and Ted Wing have returned from San Francisco, and will start work on their production with Stewart and Morrison called "Our Bide."

Clara Rose, who is taking charge of Willie Edelstein's offices in the Putnam Building while he is in England, came back last week after a two weeks' vacation.

George Leon, of the "Maids Of America" company, was elected a member of the New York Lodge of Elks No. 1 before leaving town with his show several weeks ago.

Will J. Block is back in New York after an absence lasting six years. He is the author of a new play which was to have gone into rehearsal but which has been held up because of the strike.

Roger Ferri has been engaged to do publicity work for Costello and Bernard's "Glorianna" company. He has been connected with a number of legitimate and burlesque attractions for some years.

The Five Avallons have been forced to cancel two weeks in Boston and twelve in New York, on the Loew time, due to the fact that one of the members suffered a fractured leg when he fell off the wire.

Herman Paley, the composer, who was an overseas entertainer, has returned from France after spending ten months abroad, during which time he traveled and entertained in ten of the European countries, including Germany.

Billy Deutsch, who, until last week was in the employ of Leo Newman, the ticket broker, has gone into business for himself at 1539 Broadway, where he pays a rental of \$3,000 a year for the privilege of selling theatre tickets.

Paul and Irving Rines will do a new act, now in preparation.

Willie De Beck will do a new vaudeville cartoonist act.

Walter Percival was operated on for appendicitis last week.

Jack W. Haskell and Mary Bloom will do a new vaudeville act.

Reo and Halmar are resting after a season on the Orpheum time.

Martha Hedman has returned from a three months' trip to Sweden.

Harry K. Morton and Zella Russell have been engaged for "My Dream Girl."

Virginia Earle has been placed under a long term contract by Edgar MacGregor.

Dunbar's Old Time Darkies have been routed over the Keith time for forty-five weeks.

W. S. Baldwin and Rae Dean will be featured in "Cold Feet," a new vaudeville sketch.

Una Fleming and Patsy De Forrest have been placed under contract to Edgar MacGregor.

Robert Brister has been engaged to appear as Paul in "The Bird of Paradise" this season.

Mrs. Thomas Whiffen will not return to vaudeville this season, but will be seen in a production.

Zeitler and Zeitler are appearing with the Heihle Brothers' Columbia Review on the Gus Sun time.

Dunbar's Grenadier Girls have a route of forty-five weeks on the Keith time. Harry Weber booked them.

Chas. Gillen and Ed Mulcahy have reunited. Patsy Smith, of the Jo Page Smith office, is handling the act.

George Gatz returned Monday from a business trip connected with his five attractions now playing in the West.

Mr. and Mrs. Clarence E. Willard received their second child in the form of a newly born son recently.

Marjorie Hast, Walter Hast's daughter, makes her Broadway debut in "George White's Scandals of 1919" this week.

Howard Estabrook, who has been absent from the stage and screen for a year, is returning in a new Broadway show this season.

Lieut. Eugene Foxcroft is convalescing at St. Joseph's House, Elberon, N. J. He has been ill of mastoiditis since his return from France.

Harry Fentel and Mildred Cecil are featured in a new musical comedy called "The Dancing Widow," produced by Aubrey Mittenhall.

Signora Mario Bortillo and Signor Raoul de la Garca, both of the Teatro Madrid, Spain, are to be seen in a new vaudeville singing offering called "The Spanopera Singers."

Charles Wilkins, known in vaudeville, was hurt in an automobile collision last week. He was scheduled to appear at Keith's Providence, but has been obliged to cancel the engagement.

The Marvellous Millers, dancers for twenty years, and now appearing at Churchill's, have decided to be known in the future as The Marvellous Marvins. The change is due to annoyance caused by the similarity of name of a performer recently arrested who belonged to the act of "The Dancing Millers."

Sherman, Clay & Co.

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THE WONDER ORIENTAL SONG, RIGHT FROM THE WEST

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ANOTHER "HINDUSTAN" AND "CHONG" BY THE SAME WRITER

★ 2 WHEN ITS SUNSET IN SWEDEN ★ 2

EVERYONE USED "APPLE BLOSSOM TIME IN NORMANDY," EVERYONE WILL USE THIS
A REAL LYRIC BY DAVE MORRISON AND EARL BURTNETT—A REAL MELODY

★ 3 YOU AND I ★ 3

HERE IS A SINGLE OR DOUBLE THAT IS GOOD FOR ANY ACT—GREAT TO CLOSE WITH
BY ART HICKMAN AND BEN BLACK, WRITERS OF "TEARS"

★ 4 SOMETIME ★ 4

DO YOU REMEMBER "SOMEWHERE?" IF YOU DO, YOU'LL NEVER FORGET "SOMETIME"
THE HIT BALLAD OF THE WEST BY JAS. SCHILLER AND BEN BLACK

FIVE OTHER STARS THAT WILL SHINE ALL SEASON

★ ★ ★ SPECIAL ROSES AT TWILIGHT A WONDERFUL WALTZ BALLAD SPECIAL ★ ★ ★

★ TEARS

BALLAD FOR FOX TROT

★ Behind Your Silken Veil

ORIENTAL FOX TROT

★ YOKOHAMA

A JAPANESE FOX TROT

★ OH, ANGELO!

ITALIAN LOVE SONG WITH COMEDY PATTERN

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SHERMAN, CLAY & CO., Music Publishers - SAN FRANCISCO

CHICAGO NEWS

CHICAGO'S SMALL THEATRES
REPORT BUSINESS INCREASE

Closing of the Legitimate Loop Houses by the Strike, Gave Tremendous Increase to Patronage of Vaudeville and Motion Picture Houses. Even Stock Theatres Felt Increase.

Chicago theatres, including all motion picture houses, reported a tremendous increase in business last week as a result of the closing of the legitimate loop theatres by the strike. At McVickers, Rialto, Great Northern, Hippodrome, Palace, Majestic, State Lake and Columbia theatres crowds were daily turned away. Seats for Saturday and Sunday were sold a week in advance, and it was utterly impossible to secure a seat at any of the mentioned theatres on these days.

In the outlying districts, the Victoria and Imperial theatres, playing stock, played to capacity audiences nightly. The managers of these theatres stated that this was splendid opportunity for the outlying managers to educate their neighborhood patrons to support their own theatres and not go to the loop seeking amusement. Large signs, bearing this slogan, were to be seen in all the outlying theatres, all of which are planning to continue the campaign.

JEANETTE DU PREE "BROKE"

Jeanette Du Pree, formerly Mrs. Billy Watson, is "broke," according to a voluntary petition in bankruptcy filed in the federal courts here. Her attorney, Franklin W. Reed, said she was "broke," listing her assets at \$100 worth of gowns and her liabilities as \$8,306.06. Miss Dupree claims, in her petition, that the six cents is for a bottle of milk that she was unable to pay for. Miss Dupree is now living at 1527 East 65th street, and was supposed to open in Milwaukee next week, but fearing that her gowns may be attached, she called the engagement off. Miss Dupree sued Billy Watson for divorce in 1908. She was formerly featured in her husband's show "The Beef Trust."

CHORUS GIRL MARRIES

Shirley Bennett, chorus girl with Jacobs and Jermon's "Bon Ton Girls," was married here last week to Herbert Strasser, Jr., said to be the son of a Cincinnati millionaire. The marriage was kept a secret and leaked out when the couple arrived in Chicago. A send off party was given the bride and groom here by members of the company. Mrs. Strasser will continue as a member of the show.

RAISE \$5,000 FOR ORPHANS

More than \$5,000 was raised by means of a tag day, Friday, by members of the theatrical profession, for the three orphaned children of Mr. and Mrs. William Fitch Tanner, who were killed here early this week when struck by a fast express train while they were on their way to a picture show. A benefit performance will also be given for the orphaned children at the Auditorium Theatre this week.

HERMANN TAKES VACATION

"Sport" Hermann, manager of the Cort theatre, has gone to the Wisconsin lakes on his long postponed and interrupted fishing trip.

BARNES SHOWS DOES \$20,000

The Al. G. Barnes Wild Animal Circus, which appeared here last week did a gross business of \$20,000 for six performances.

GAZZOLO TAKES NATIONAL

Frank A. P. Gazzolo, manager of the Imperial and Victoria theatres, has added the National, at Halstead and Sixty-third streets, to his string of houses and a third stock company, composed of Lorin Howard players, has been organized under the title of The National Theatre Players. This house will alternate with the Imperial and Victoria companies, giving each play a run of three weeks.

The opening attraction for the National will be "Johnny Get Your Gun," "Pollyanna," which is at the Imperial this week, will open at the National on Sept. 14. The National Theatre formerly played combination shows and this season had been leased to Irons and Clamage, who were offering tabloid burlesque and vaudeville there.

WON'T START BEFORE SPRING

It is announced that work on the \$2,500,000 Balaban and Katz motion picture house, to be erected at State and Lake street, will not start until next Spring. Wreckers will take possession of the building at that time and the actual work of erecting the house will not start for another year. It is to be the largest theatre devoted to motion pictures in the world.

DANCER SUES FOR DIVORCE

Philipina Horelik, the dancing star, filed a bill for divorce in the Superior Court last week against her husband, Abraham Horelik, also a dancer. The case will come up for hearing in October in the Superior court. Mrs. Horelik is represented by Leon A. Berezniak.

ACTOR MADE POLICE CHIEF

Duke Darrow, for a number of years a popular vaudevillian, has been made chief of police of Harvey, Ill. He has retired from the stage and will devote his entire time to the destinies of his home town.

ABE JACOBS HELD UP

Abe Jacobs, manager of the Olympic theatre, was held up last week on his way home. He lost \$2 in cash, a gold watch valued at \$100, and his automobile. The day following the police found the car.

"OH YOU DARKTOWN
REGIMENTAL BAND"

The Jazziest Song Since "Beale Street Blues"

"NIGHTIE NIGHT"

Another "MAMMY" Song

"BIG CHIEF BLUES"

By Al Bernard, Writer of "Shake, Rattle and Roll"

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A Beautiful Waltz Dream

"THINK OF ME LITTLE DADDY"

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VAUDEVILLE BILLS

For Next Week

B. F. KEITH VAUD. EXCH.

Palace—Anna Wheaton and Harry Carroll—Frisco—Rae Samuels—A. Robbins and Partner—The Jazzland Naval Octette—(Three to fill).

NEW YORK CITY.

Riverside—Camilla's Birds—Lee Kohlman & Co.—Stanley & Birnes—Walter C. Kelly—"Kiss Me"—Nonette—Cameron Sisters—Dickinson & Deagon.

Colonial—McMahon Diamond Co.—Alfred Farrell Co.—Mosconi Bros.—Chas. King & Co.—Vinnie Daley—"Ragged Edge"—Luba Mehroff Co. Alhambra—Sully & Houghton—Hermine Shone & Co.—Fallon & Brown—Ben Bernie—Bordoni & Rice—Regal & Moore—Kennedy & Corneene. Royal—Helene Davis—Brendell & Bert—Breen Family—Diane & Bubbi—Davis & Darnell—Frank Crummitt—"For Pity Sakes."

BROOKLYN, N. Y.

Orpheum—Dooley & Sales—Nippon Duo—Jack Ingalls—Smith & Austin—Eliz. Murray—Mme. Herman—"Gantiers Bricklayer"—Kerr & Weston. Bushwick—Kingsley & Benedict—Pierlot & Scofield—Olsen & Johnson—"Tell Me"—Bessie Clifford—Val & E. Stanton—Jas. C. Morton Co.—Mason & Keeler—Lillian Fitzgerald.

BALTIMORE.

Maryland—Belle Baker—Columbia & Victor—Hughes Duo—Lillian & Twin Bros.—Wilson Aubrey Three.

BOSTON.

Keith's—Willie Hale & Bro.—Walter Brower—Patricia—"A Rainbow Cocktail"—Chas. Grapewin & Co.—Klein Bros.—Louise Gunning—Equill Bros.—Ryan & Ryan—Texas Comedy Four.

BUFFALO.

Shea's—Shaw & Campbell—Eadie & Ramsden—O'Neil & Keller—Jason & Haig—Rokoma.

CHESTER.

Adgement—Billy Glason.

CINCINNATI.

Keith's—Owen McGivney—Clark & Bergman—Reynolds & Donegan—Bobbie & Nelson—Chas. Wilson—Hobson & Beatty.

CLEVELAND.

Hippo—Ward Bros.—Mary Howard & Co.—Stella Mayhew—Bonita & Hearn—Horlick & Sarampa—Jack Kennedy & Co.

COLUMBUS.

Keith's—Alan Rogers—Three Nitros—Yeates & Reed—Hugh Herbert Co.—Harry Tenny Co.

DAYTON.

Keith's—Rae E. Ball & Co.—"Flirtation"—Old Time Darks—Juggling Nelsons—Toto—McLullen & Carson—Musical Hunters.

DETROIT.

Temple—Valentine & Bell—Sampsel & Leonhart—Four Marx Bros.—Wallace Gwyn—J. Courthope Co.—Jackie & Billy—Helen Trix & Sisters.

ERIE.

Colonial—Harvey, Heney & G. P.—Dare Bros.—R. C. Faulkner—Ford & Urma.

GRAND RAPIDS.

Empress—Lew Hawkins—Moscona Ballet—Billy Bonner—Lady Oga Towaga—"Fixing the Furnace"—Marine & Maley—Davis & Pell.

HAMILTON.

Lyric—Dorothy Brenner—Winston's Sea Lions—The Leightons—"Man Hunt"—Bostock's Riding School—Fred Payne.

INDIANAPOLIS.

Keith's—Lohse & Sterling—Frank Gabby—E. & E. Adair—Dawson Sisters & Stern.

LOWELL.

Keith's—Miller & Bradford—Geo. Yeoman—Eddie Heron—Margaret Padula—Doree's Celebrities—Jordan Girls—F. & E. Carman.

MONTREAL.

Princess—Jos. Bernard & Co.—Moran & Mack—Finlay & Hill—"Artistic Treat"—Potter & Hartwell—Kirksmith Sisters.

OTTAWA.

Dominion—J. LaVier—Sydney Phillips.

PHILADELPHIA.

Keith's—Countess Verona—Geo. Jessell—Taylor & Gratton Co.—Belle Sisters—U. S. Glee Club—Roy Harrah & Co.—Miller & Gerard—Jim Jazz King.

PROVIDENCE.

Keith's—Herman & Shirley—Gretchen Eastman Co.—Creole Fashion Plate—Quixy Four—Lew Beckstader—Kellam & O'Dare—Les Rodriguez—Harriet Rempel Co.—The Kennedys.

PORTLAND.

Keith's—Cressy & Dayne—Walsh & Edwards—Orville Stamm—Barrie Girls—The Briants—Braminos.

PITTSBURGH.

Davis—Emmett Devoy & Co.—Rae Samuels—Diamond & Brennan—Primrose Four—Hallon & Hunter—Asaki Troupe—Josephine & Hennings.

ROCHESTER.

Temple—Lida McMillan & Co.—Joe Towle—Arnaut Bros.—Brice & Rauh—Annette & Morrell—Phina & Pinks—Marion Weeks—Winston's Sea Lions.

SYRACUSE.

Temple—Brennen & Bro.—Imhoff, Conn & C.

TOLEDO.

Keith's—Elinor & Williams—"Mrs. W's Surprise"—Ann Gray—The Magleys—U. S. Atlantic Band—Bowman Bros.—Stars in Toyland.

TORONTO.

Shea's—Myers & Moon—Zardo—Julia Kolety—Warden Bros.—Helen Gleason & Co.—Wilbur Mack Co.

WASHINGTON.

Keith's—Alice Hamilton—Rinaldo Bros.—Valerie Bergere Co.—Sinclair & Gasper—Duval & Symonds—Four Moyakos—Williams & Wolfus.

WILMINGTON.

Garriock—Scotch Lads & Lassies—Geo. Bock—Rae Dean & Co.—Herbert's Dogs—Geo. Armstrong—Otto & Sheridan—Callahan Bros.

YOUNGSTOWN.

Hippo—Prosper & Moret—S. Fisher & Co.—Wright & Dietrich—Ruth Budd—Meredith & Snoozer—Eddie Carr Co.—Ward & Vann.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Spanish Dancers—Anna Chandler—Henri Scott—Henry B. Toomer Co.—Johnny Clark & Co.—Peggy Bremen & Bro.

Palace—Alan Brooks Co.—Gene Green—Bernard & Duffy—Venita Gould—Bob Hall—Everest's Circus—Bryan & Broderick—Libonati.

CALGARY AND VICTORIA.

Orpheum—"Not Yet Marie"—Martelle—Sidney & Townley—Donald Roberts—Farrell Taylor & Co.—Kane, Morey & Moore—Jack Marley.

DES MOINES.

Orpheum—Eva Shirley & Band—Harry Rose—Espe & Dutton—Clifford Walker—Garcinette Bros.—E. & J. Connolly.

DENVER.

Orpheum—Harry Watson & Co.—Nelson & Chain—Oliver & Olp—Mason & Forrest—Bailey & Cowan—Chinese Brass Band—The Bradnas.

DULUTH.

Orpheum—Winter Garden Violin Girls—Lee & Cranston—William Ebs—Colour Gems—Carl Emmy's Pets—Kansasa Japs—The Sharrocks.

KANSAS CITY.

Orpheum—Gertrude Hoffman—Herschel Hendel & Co.—Ben & Hazel Mann—Dunham & Edwards—Three Jahns—Williams & Mitchell.

LINCOLN.

Orpheum—"Reckless Eve"—Nelle Nichols—Murphy & White—Mile. Nadje—Edwin George—E. T. Alexander.

LOS ANGELES.

Orpheum—"Putting It Over"—McIntosh & Maids—Tina Lerner—Steve Juliusz—Lloyd & Christy—Marian Harris—La Bernicia & Co.—Marguerita Silva.

MINNEAPOLIS.

Orpheum—U. S. Jazz Band—Stevens & Hollister—Weber & Ridnor—Nita Johnson—Robbie Gorden—Lydel & Macy.

MEMPHIS.

Orpheum—Morgan Dancers—Dolly Kay—Whitfield & Ireland—Bender & Meehan—Van Cellos—Enos Frazer.

MILWAUKEE.

Majestic—Frank Dolson & Sirens—Nina Payne—Rockwell & Fox—Frisco—Nora Neene—La Rue & Dupree—Paul & Walter La Varre.

NEW ORLEANS.

Orpheum—Donovan & Lee—Ernest Evans & Co.—Sam Hearn—Francis Renault.

OAKLAND.

Orpheum—Emma Haig—"Current of Fun"—B. & J. Creighton—Hayden & Ercelle—Sutter & Dell—Vivians—Neil Lockwood.

OMAHA.

Orpheum—Trixie Friganza—Janis & Chaplow—Collins & Hart—Clifford & Wills—Lachman Sisters—Juggling Nelsons—Harry Hines.

PORTLAND.

Orpheum—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Rosa King & Co.—Ray Snow—The Seabacks.

ST. PAUL.

Orpheum—Blossom Seeley—Harry Green Co.—Flo & Ollie Walters—Ergott's Lilliputians—Jimmy Savo & Co.

SAN FRANCISCO.

Orpheum—Julius Tannen—Boyce Combe—Will Ward & Girls—Geo. Kelly & Co.—Levitiation—Royal Gascolignes—Lydia Barry—Bessie Clayton.

ST. LOUIS.

Orpheum—Rigoletto Bros.—Master Gabriel & Co.—Radjah—Jerome & Herbert—Corinne Tilton—Edith Clifford—Kittner & Reaney—Ivan Bankoff & Co.

SALT LAKE.

Orpheum—Mollie McIntyre—Gibson & Cornell—"Pianoville"—Oscar Lorraine—Madge Maltland—Alfred Wynn—Lamberti.

SEATTLE.

Orpheum—Mme. Ellis & Co.—Belgian Trio—Carl Jern—Tango Shoes—Regay & Lorraine—Ja Da Trio—Burt & Rosedale.

SIoux CITY.

Orpheum—Brodean & Silvermoon—Dave Ferguson—Harry Holman & Co.—Shelah & Terry Co.—Sterlings—Lloyd & Christy—George Price—Wood.

LOWE'S CIRCUIT

NEW YORK CITY.

American (First Half)—Angel Sisters—Knowles & Roberts—Harry Larned—Laurie Ordway & Co.—"Here and There"—Jacque & Clark—Walter Le Roy & Co.—Boudini & Bernard—Irma & Connor.

(Last Half)—Buddy Doyle—"Mimic World"—Bertha & James Gilbert—La Rue & Gresham—Zuhn & Deis—Aerial De Groffs.

Boulevard (First Half)—Gladys Kelton—Gordon & Delmar—Mr. & Mrs. Hill & Co.—Senator F. Murphy. (Last Half)—Mae & Mack—"Rose Garden"—Sam Howard & Co.—Clark & Crawford—Chas. McGoods & Co.

National (First Half)—Lawrence Bros. & Thelma—Dave Thursby—"Mimic World." (Last Half)—Caplane & Wells—Newell & Most—Jean Leighton—Barron & Burt.

Orpheum (First Half)—Oliver—Herman & Clifton—Will & Mary Rogers—Royal Four—Taylor & Francis—Brown, Gardiner & Barnett. (Last Half)—Musical Christies—Knowles & Roberts—Downing & Bunin—"Salvation Molly"—Harry Antrim.

Ave. B (First Half)—Brown's Dogs—Helen Moretti—Anthony & Ross—Morgan & Gray—Argonne Five. (Last Half)—Margee & Anita—Dave Thursby—"Fashions De Vogue"—King & Harvey.

Delancey St. (First Half)—La Dora & Beckman—Buddy Doyle—Murphy & Klein—La Rue & Gresham—King & Harvey—Libby & Nelson. (Last Half)—Cowboy Williams & Daisy—Angel Sisters—Brown, Gardner & Barnett—Wm. Sisto—Harry Larned.

Greeley Sq. (First Half)—Musical Christies—Mildred Rogers—Downing & Bunin—Betty Eldred & Co.—Jones & Sylvester—Chas. McGoods & Co. (Last Half)—Oliver—Elroy Sisters—Wolf & Stewart—Taylor & Francis—La Dora & Beckman.

Lincoln Square (First Half)—Caplane & Wells—

(Continued on page 27)

IN Atlantic City the other night, the orchestra had just finished playing when the audience applauded vociferously, the performers back stage began looking through the peek holes, etc., thinking some noted personage had arrived, not thinking for a moment that the outburst of applause was all for the little song called

FLOATING DOWN THE OLD MONONGAHELA.

Someone was heard to say: "Well, if that tune goes as big as all that with an orchestra playing it and no words, what a wonder it will be with a swell singer putting it over."

That goes, too, and it has the swellest set of words ever.

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In "Studio Fancies"

HUBERT KINNEY & CORINNE

Singing and Dancing—Direction Rosalie Stewart

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MARDO & LORENZ

The Wop and The Girl

In Vaudeville

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NOVELTY DE LUXE

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LEW FREY

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On the Low Time—Thanks to Geo. Sofianski

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JOSEPHINE

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Now Doing New Act—"COLD COFFEE"

By CHAS. HORWITZ

DIRECTION—LAWRENCE SCHWAB

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ED AND EDNA FANTON

In a dainty aerial oddity. Dir. Sam Baerwitz

MERRILEES AND DORIA

GEMS OF SONG AND OPERA

VAUDEVILLE BILLS

(Continued from page 25)

Bertha & James Gilbert—"Salvation Molly"—McLoughlin & Evans—Clark & Crawford. (Last Half)
 Carberry & Lorimer—Jacque & Clark—Betty Eldred & Co.—Bert Hanlon—Work & Keit.
 Victoria (First Half)—Carberry & Lorimer—June Mills & Co.—Woolf & Stewart—Jack Goldie—Three Gregoris. (Last Half)—Irma & Connor—Walter Le Roy & Co.—Jones & Sylvester.

BROOKLYN, N. Y.

Metropolitan (First Half)—Work & Keit—Newell & Most—Grey & Graham—Will Stanton & Co.—Barron & Burt. (Last Half)—Three Gregoris—Murphy & Klein—Steve Freda—Lamberti—Laurie, Ordway & Co.—Here & There.

De Kalb (First Half)—Cowboy Williams & Daisy Henderson & Halliday—Lamberti—Wm. Sisto—Stafford & De Ross. (Last Half)—The Valadons—Olive Le Compte & Co.—Will Stanton & Co.—Jack Goldie—Boudini & Bernard.

Palace (First Half)—Goldie & Ward—Stan Stanley & Co. (Last Half)—Juggling De Lisle—Connelly & Francis—Francis & Rice.

Warwick (First Half)—Magee & Anita—Connelly & Francis—Francis Rice—Friend & Downing—"Fashions De Vogue." (Last Half)—Goldie & Ward—Wiki Bird—Rogers, Thornton & Bell—Adrian.

BALTIMORE, MD.

Francis & Wilson—Laing & Green—Harold Selman & Co.—Ubert Carlton—Lyons & Yosco.

HOBOKEN, N. J.

(First Half)—Brown & Evans—Doro & Crawford—Armstrong & Smith—Zuhn & Drels. (Last Half)—Pesci Duo—Rev. Frank Gorman—Martin & Courtney—June Mills & Co.

BOSTON, MASS.

(First Half)—The Renallas—Weston & Marion—Ford & Cunningham—Carlisle & Romer—Fred Allen—Constantine Dancers. (Last Half)—Krayton & Co.—Crane Sisters—Henry Frey—"Dangerous Dan McGrew"—Wells & Crest—Ledy & Ledy.

FALL RIVER, MASS.

(First Half)—Krayona & Co.—Henry Frey—"Dangerous Dan McGrew"—Wells & Crest—Ledy & Ledy. (Last Half)—The Renallas—Weston & Marion—Carlisle & Romer—Fred Allen—Constantine Dancers.

HAMILTON, CANADA.

Gordon & Gordon—Nora Allen & Co.—Henshaw & Avery—Dudley Douglas—Merlan's Dogs.

MONTREAL, CANADA.

P. George—Florence Ring—Summer Girls & Fall Guys—Van & Vernon—Kenny & Hollis.

NEW ROCHELLE, N. Y.

(First Half)—Juggling De Lisle—Hackett & Francis—Adrian. (Last Half)—Helen Moretti—Argonne Five.

PROVIDENCE, R. I.

(First Half)—Young & Leander—Crane Sisters—Ted Healy—La Hoen & Dupreece—Barnes & Freeman—Five Petrovas. (Last Half)—Beattie & Blome—Willie Smith—Coffman & Carroll—Ford & Cunningham—L. Wolfe Gilbert & Co.—King & Brown.

PATERSON, N. J.

Olive Le Comte & Co.—Frank & Gorman—Martin & Courtney. (Last Half)—Baker & Rogers.

SPRINGFIELD, MASS.

(First Half)—Beattie & Blome—Willie Smith—Coffman & Carroll—L. Wolfe Gilbert—King & Brown. (Last Half)—Young & Leander—Ted Healy—La Hoen & Dupreece—Barnes & Freeman—Five Petrovas.

TORONTO, CANADA.

Dorothy Roy—Chadwick & Taylor—"Just for Instance"—Hoey & Fischer—Pierrea Sextette.

POLI CIRCUIT

BRIDGEPORT.

Poli—Three Beatties—Jessie Reed—Demarest & Collette—Hubert Dyer & Partner. (Last Half)—Kartell—Octavo—J. Warren Keene & Grace White—Lewis & Norton—K of C Octette.
 Plaza—Billy Young & Co.—McCormick & Wallace—Sylvester Family. (Last Half)—Raymond Wylie & Co.

HARTFORD.

Palace—Robinson & LaFavor—Mardo & Hunter—Holmes & LaVere—Ash & Hyams—Five American Girls. (Last Half)—Earl & Sunshine—McCormick & Wallace—McDermott & Heagney—Emily Darrell—"Rosetime."

NEW HAVEN.

Palace—Octavo—J. Warren Keene & Grace White—Lorimer Hudson & Co.—Lewis Norton. (Last Half)—Malcolm & LeMar—Demarest & Collette—Hubert Dyer & Partner.

Bijou—Earl & Sunshine—Raymond Willie & Co.—K of C Octette. (Last Half)—Billy Young & Co.—Jessie Reed—Roy & Arthur—Loney Haskell—Princeton Girls.

SPRINGFIELD.

Palace—Lorrave & George—Mallally, McCarthy & Co.—Emily Darrell—Four of Us—Roy & Arthur. (Last Half)—Laura & Billy Dwyer—Henry J. Kelly—Bert Baker & Co.—Mayo & Irwin.

SCRANTON.

Poli—Jolly Johnny Jones & Co.—Rodero—Bruce Duffett & Co.—Luckie & Harris—Ed & Birdie Conrad. (Last Half)—Margot Francois & Co.—Holmes & Wells—Gilder & Phillips—DeFeo Opera House.

WATERBURY.

Poli—Kartell—Delyte Girls—McDermott & Heagney—Rosetime. (Last Half)—Three Beatties—Mardo & Hunter—Holmes & LaVere—Lorrave & George—Lorimer Hudson & Co.

WORCESTER.

Poli—Laura & Billy Dwyer—Malcolm & LeMar—Bert Baker & Co.—Mayo & Irwin—Cecile, Eldrid & Carr. (Last Half)—Robinson & LaFavor—Four of Us—Five American Girls.

Plaza—Henry J. Kelly—McCarthy & Faye—Patrick & Otto—Princeton Girls. (Last Half)—

Delyte Girls—Mallally, McCarthy & Co.—Barbuer & Lynn.

WILKES-BARRE.

Poli—Margot Francois & Co.—Holmes & Wells—Gilda & Phillips—De Feo Opera Co. (Last Half)—Jolly Johnny Jones & Co.—Rodero—Bruce Duffett & Co.—Luckie & Harris—Eddie & Birdie Conrad.

PROCTOR'S CIRCUIT

(Week Sept. 8)

NEW YORK CITY.

81st Street—"Rainbow Cocktail"—Sissie & Blake—Marshall Montgomery—Travers & Douglas—Masters & Kraft—Four Meyaks.

Fifth Avenue—Scamp & Scamp—Sylvia Loyal Co.—"Rubeville"—Bessie Rempel—Mullen & Francis—Otto & Sheridan—Bert Howard—Lucas & Co.—Sheldon Brooks Co.—Lorner Girls—Clinton & Rooney—"Mimic World."

58th Street—Kelly & Fay—Frisco Three—Barbette—Jarow—Hendricks Bells Co.—Three Kings—Fisher & Loyd—Allen, Clifford & Barry—Mr. & Mrs. Ernest Curtis—Nagfys—Rogers & Lum—Sandy Shaw—"Grey & Old Rose"—Goldie & Ward.

23rd Street—Warren & Bartholmew—Williams & Wolfus—Lady Teen Mel—Leonard & Willard—The Brads—Barry Girls—Walters & Walters—Charles Bartholmew—Six Military Maids—The Brightsons.

Harlem Opera House—"Playmates"—Walters & Walters—Walton & LePearl—Clinton & Rooney—"Songbird Revue"—Pressler, Klais & Saxo—Frisch & Grossman—Norman, Phillips & Ely—Bert Howard—George Bock—Leonard & Willard.

125th Street—Selton Brook Co.—Dunn & Valeska—Six Military Maids—Moranli & Devoe—Mack & Earl—Kelly & Klein—Dotson—Al Farrell Co.

National Winter Garden—Maria—Mario & Co. Grand Street—Blakely & Rod—Sylvia Doyal Co. Mt. Vernon—Rice & Warner—Earl Ricardo—Al Shayne—B. Palmer & Band—Hunting & Francis—Brightons, The—Frank Conroy Co.—Ray Samuels—Henry Lewis.

Yonkers—Nagfys—Allen, Clifford & Barry—Sandy Shaw—Mary Haynes Co.—Gonne & Albert—Frisco Three—M. & M. Dunn—Barbette—Bruce Duffett Co.—"Rubeville"—Faber Bros.

BROOKLYN, N. Y.

Greenpoint—Pasil Lynn Co.—Rooney & Bent—Dennis Brothers—Alfred Farrell—Tom Sawyer—Texas Comedy Four—Conne & Albert—Four Dancing Demons.

Prospect—Barry Girls—Viney Daly—"Mimic World"—Jerome & Newell—Geo. Rossner—"Playmates"—Rice & Werner—Dressler, Klais & Saxo. Halsey—Jacobs—Max & Redding—Leon Stanton Co.—Klein & Frazer—Hendricks & Stone—Temaki Two—Durano—Fleber & Griffith—Geo. D. Hart Co.—Duran & Balloza—Georgia Comedy Four—Kole & Denahy.

ALBANY, N. Y.

Crawford & Broderick—Concert Revue—Magic Glasses—Nip & O'Brien—Frescot & H. Edon—Nolan & Nolan—Jarvis & Harrison—Four Buttercups—Coakley & Dunlevy.

AUBURN, N. Y.

Fargo & Richards—"Memories"—Art Smith—Jovedah—Althoff Sisters—Bartholdi's Birds—Lang & Shaw.

ALLENTOWN, PA.

Winkle & Dean—Saxton & Farrell—E. & Berdie Conrad—Billy Elliott—Four Aarons—Rodero—Bert & Betty Ross—McCormick & Winehill—"Little Cottage."

ALLEGHANY, PA.

Kellum & O'Dair—Alexandria—Bert Earl & Girls—Kelso & Leighton—Nelson's Pets.

BINGHAMTON, N. Y.

Hickman Bros.—Saxon & Moore—Thomas Three—Merrigan & Howorth—Geo. Jessell—Challen & Koko.

CAMDEN, N. J.

Three Alveretas—Maria & A. Clark—Kingley Benedict Co.—Lieut. Gerard—Ed. Janis & Co.—Erford's Golden Whirl—Green, Miller & Green—Mary Maxfield Co.—George Mack—"Secret Service."

CHESTER, PA.

Erford's Golden Whirl—Green, Miller & Green—Financiers, The—S. S. Carola Three—"Secret Service"—Three Alveretas—Maria & A. Clark—Kingsley Benoit Co.—Jessie Reed—Ed Janis.

CANTON, OHIO.

The Youngers—E. J. Moore Co.—"Indoor Sports"—Yates & Reed—Morries & Doria—Oakes & De-lour.

CINCINNATI, O.

Harvey, Henry & Grace—Wilcox LeCroix Co.—Kennedy & Burt—Grace & Eddie Parks—Monroe Brothers—Dwyer & Walker—Earl & Bartlett.

DAYTON, O.

Dorothy Richmond Co.—Exposition Four—Hudson Sisters—Martin & Twist—Dewitt, Young & Sister—Earl & Curtis—Duvall & Lee—May Foster & Co.—Morse & Minstrels.

ELMIRA, N. Y.

Rose & Rico—Challen & Koko—Laurel Lee—"Love of Mike"—Waiman & Berry—Dobbs & Welch—Saxon & Moore—Thomas Three.

ELIZABETH, N. J.

Dancing Cliffords—Van & Pierce—Baldwin Dean Co.—Henry Lewis—Sid Townes—Fremont Benton Co.—Burns & Frabito—"Every Sailor."

EASTON, PA.

Rodro—Bert & B. Ross—McCormick & Winehill—"Little Cottage"—Winkle & Dean—Reynolds & White—Ed & Birdie Conrad—Billy Elliott—Two Aarons.

HAZELTON, PA.

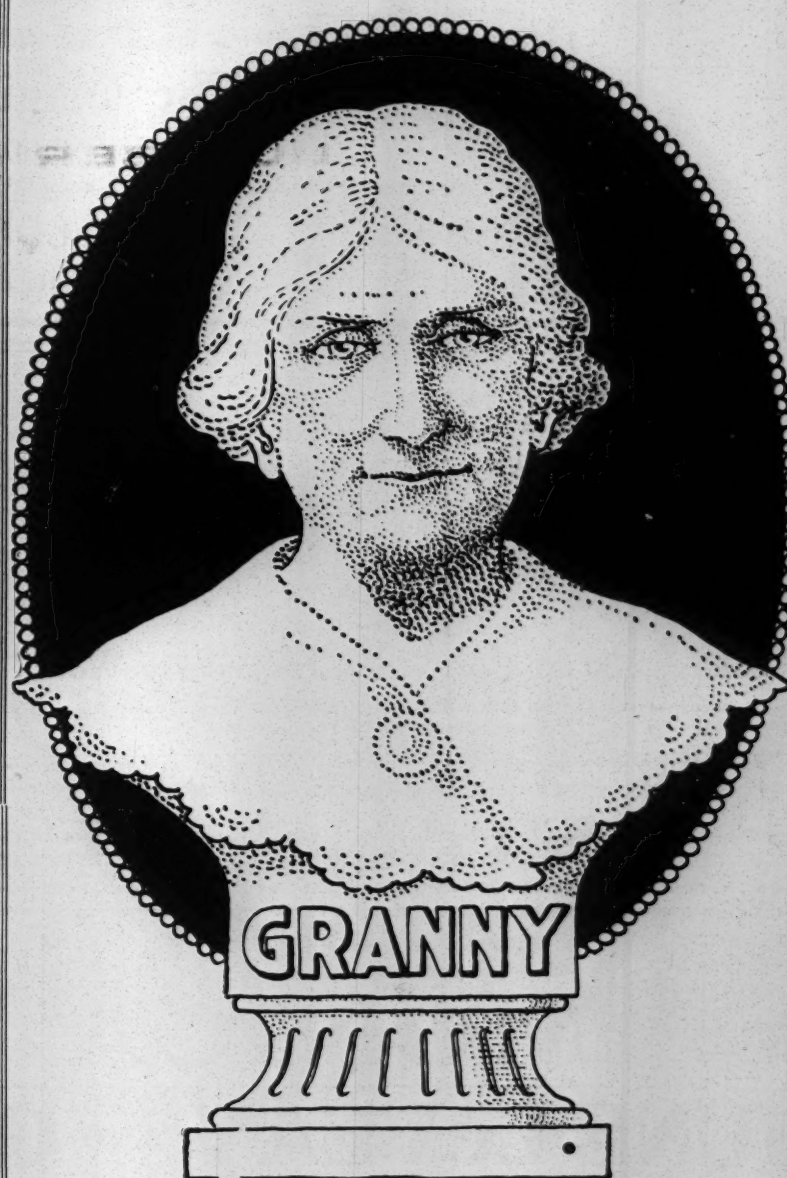
Green & Lefell—Henry & Moore—Fred Elliott—"Juvenile Follies"—Clark & Lovero—Norton & Noble—Jas. F. Thompson Co.

HARRISBURG, PA.

Wikolia & Kalaluki—Clark & Levere—Grey & Byron—Breman & Rule—Emmet Devoy—Two Earls—Saxton & Farrell—"Honor Thy Children"—Pvt. Bob Randall—"Aircraft Revue."

ITHACA, N. Y.

Wikolia & Kalaluki—Laura Lee—Charles Ahearn Troupe.



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WHERE?

BOUTTE AND CARTER

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THE
TOWN

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CHAS FAGAN

GIRLS
A LA
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PRIMA
DONNA

MYRTLE CHERRY

GIRLS
GIRLS
GIRLS

SOUBRETTE

FLORENCE DEVERE

SWEETIE
SWEETIE
GIRLS

BILLY SCHULER JOHN O. GRANT

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIEW

PERSONAL DIRECTION—CHAMBERLAIN BROWN

RUBE BERNSTEIN'S LATEST SHOW IS JUST WHAT PATRONS WANT

Rube Bernstein need well be proud of his "Follies of Pleasure" this season, for, to our way of looking at it, it is one of the best shows he has had in recent years. It is a real old-fashioned burlesque show with pretty girls, catchy music, beautiful wardrobe, bright and attractive scenery, and with good color effects and everything else to make it a show that will appeal to the patrons of houses on the American Circuit.

We caught the show over at the Star, Brooklyn, last Thursday night, and can honestly say that every moment of the performance was not only enjoyed by the writer but by everyone there. The audience laughed at the hits and the way the comedians put them over during the entire evening.

The comedy was taken care of by Clyde Bates, Tom McKenna and Manny Besser. Bates is still doing his "bum" character. He has a funny make-up and the different styles of suits and hats he wears help to add to his comedy. He is also faster this season, and is working hard. In fact, he always does work that way, but he is going harder and

faster than we have ever seen him before. They liked him last Thursday and laughed at all he did.

McKenna is doing a dope character most acceptably. He does this style of work in his own way and carries it out well. He has a corking good voice, both for speaking and singing. His enunciations are clear and his lines are delivered in a direct manner.

Besser is a fast Hebrew comedian. This is the first season for him with this show and he is working well. He has a good make-up and dresses his part according to the character.

Sammy Kline is doing the straight this season. This young fellow, if we remember correctly, was doing a Hebrew last season, and several other comedy characters. He is doing a dandy straight now. He reads his lines well and works hard for laughs for the comedians. He has a neat wardrobe of a half dozen changes. He can sing and dance.

Annette La Rochelle is the prima donna. This young lady is a stately looking person and very attractive. She also wears pretty gowns well. She is in a few bits

and carries herself well.

Ruth Barbour, a shapely and very fast rough soubrette, had plenty of numbers and put them all over for encores. She has a style of her own in getting her numbers over. She has a very pretty lot of dresses of original design that are most pleasing to the eye.

Lively little Violet Hilson, with her big bright eyes and winning ways, soon won favor with the audience. She was in a number of scenes, and did very well in each. She also handled her numbers the way they called for. Her dresses are neat and plain, but rich looking.

The "Flirtation" bit went well with Bates, Kline and Miss Hilson, as did the "kiss" bit, done by Bates, Besser, McKenna, Kline and the Misses Hilson and Barbour. McKenna offered two numbers that were so well sung that he had to come back several times. The "love" bit, with Bates, Besser and Miss La Rochelle, pleased and the "wedding" scene that followed was a hit, with Bates as the bridegroom, and Miss La Rochelle the bride, McKenna the minister, and the chorus in the

background.

Kline and Miss Barbour offered a dandy singing and dancing specialty in one that went over fine. They sang and danced well. They looked neat and smart.

The banquet scene was amusing. The finale of the first part, with the entire company standing over the footlights and the curtain down, drew the company and the audience closer together.

The last act, at a seashore resort, showing the chutes and other amusements usually found at these places offered plenty of fun for all. There was the old bar bit Bates did several seasons ago, with some new ideas, but just as funny as ever. It went over as well, if not better, than when we saw it last. There are many good situations here that are well carried out.

The regular Bernstein chorus of pretty and shapely girls is also present. But one that is missing is Mae Mills, who has retired for the rest of the season. Seldom does one see a chorus such as this show always has and seldom do we see managers get the work out of their chorus that Bernstein does. The girls can dance and sing, and there are several, if we had room, that we would like to mention individually for their work.

Sid.

DANNY MURPHY, L.D.

(LAFF DOCTOR)

ARTISTICALLY EXEMPLIFYING "HOW TO MAKE 'EM LAUGH," IN A CLEAN, WHOLESOME WAY, AS CO-FEATURED IN PETER S. CLARK'S BEST OF MANY SEASON'S SHOWS—"OH GIRL"—1919-20 EDITION.

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WITH BEST SHOW IN TOWN

COLUMBIA, NEW YORK, THIS WEEK

STARS OF BURLESQUE

RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS CHARACTERS

JACK MUNDY

DIRECTION—ARTHUR PEARSON

ROSE EMMETT

RAGTIME INGENUE

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SECOND SEASON

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The Sophie Tucker of Burlesque. F. W. Gerhardt's Mischief Makers, 1919-20. Tanks to Joe Wilton

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DANCING INGENUE

LEW KELLY SHOW

PAULINE
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Singing Leader

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JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

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BABE HEALY

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GENTLEMEN

Brooks, J. C.	Collins, T.	Dale, Eddie	Hillman's Stock	Maxwell, Harry	Rymaki, A. V.
Berry, Carroll	Cunningham, Joe	Devine, Harry	Co.	Möller, Fred P.	Williams, Jack
Barnes, Geo. E.	B.	Edna & Paul	Lewis, Crystal	Marion, Sid	
Bennett, Clarence	Charles, Capt.	Garrison, Jules	Mandell, Robert	Newhart, Chas.	
Curtis, Walter H.	Thayer	Higbee, D. O.	Mack, Col. O. C.	Ottlinger, E. H.	
Castle, Harry B.	Clifton, Jos. D.	Hotchkiss, Ed. D.	McNair, Jas. B.	Oliver, Gene	

LADIES

Allen, Marie	Brooks, Marjorie	Farnum, Grace	Lee, Virginia	Morgan, Dorothy	Thorne, Rose
Boas, Madge	Claxton, Dorothy	Gray, Maud	Morris, Rae	Oliver & Frankie	Warwick, Leah
Beechey, Eva	Delaney, Margie	Greenwald, Doris	Montague, Be-	Robson, Isabel	
Bell, Anna	Elliott, Hazel	Kinsey, Madge	bette	Read, Mrs. F.	

JEWISH ART THEATRE OPENS

The Jewish Art Theatre can be said to have justified its existence with its presentation of "The Idle Inn" ("Die Puste Kretzme"), the four-act romantic folk comedy by Peretz Hirschbein. It is not often that an aggregation of player folk and other people of the theatre organize themselves for the purpose of artistic dramatic achievement and with their first production achieve their purpose.

But that is what the Jewish Art Theatre, which has leased the old Garden Theatre and presented "The Idle Inn" last week as its initial offering, has done.

The play is racy of the soil from which it springs, depicting the joys and emotions of humble Jewish-Russian folk of the last generation; their customs, their simple talk, their love and forbearance for one another and, above all, their essential humanness. Life is full for these hinterland Russian Jews; it is evident that their's is not a from-day-to-day existence, for they seem to be dreaming of the past and, in their humble way, planning for the future.

The story tells of two families, Bendet the horsedealer and his innkeeper neighbor, Isaac. Bendet has a daughter, Maite, and Isaac has a son, Laibish. A marriage is arranged. Maite agrees to marry Laibish although she does not love him. She loves her cousin Itzik, the latter a wild and incorrigible youth; a sort of Jewish Peer Gynt, without illusions. In the vicinity of their home is an old abandoned inn which is said to be infested with evil spirits. Isaac buys the old inn and plans to convert it into a home for his son and his son's wife.

The wedding takes place in the home of the bride's parents and all the neighboring folk are invited to attend the ceremony. Afterward, there is feasting and general hilarity and, in the midst of a general dance of

re joicing, Itzik sneaks into the house and carries off the bride.

He takes her into the wood near the haunted inn and there, in a scene which is nothing if not poetic, they plight their unconventional troth. She detests him she tells him. He laughs. So she flings her arms about him and tells him that she loves him in spite of all the reasons that she shouldn't. They are discovered in the wood by her parents and the parents of her erstwhile husband. She goes to her home and her father, his reason doddering because of his daughter's unfilial act, suddenly leaves the house and sets the evilly bespirted inn afire. And while the inn is burning Itzik comes into the house and carries off Maite for the second time.

The acting is splendid throughout; but in the scene in the wood, Celia Adler, who played the part of Maite, and Ben-Ami, who played the part of Itzik, distinguished themselves in a truly great histrionic manner. They could have so easily overplayed their parts, yet they acted with proper emotional restraint.

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DEATHS IN THE PROFESSION

CLIFFORD BRUCE died on Thursday, Aug. 28, at his summer home in West Camp, N. Y. He was formerly with the William Gillette Company and later appeared in motion pictures. He was a member of the Lamb's. He leaves a widow, Marie Gaber, also a professional.

TOM CRAVEN, well known English actor, playwright, and variety performer, died last week at Radnor, from the results of a long illness caused by a motor accident several months ago. He was fifty-one years of age and a son of H. T. Craven, dramatic actor and playwright, and Eliza Nelson. Craven had appeared for years in his plays and sketches in the varieties. He had also been manager of the Grand Theatre, Croydon. He is survived by his wife, who, prior to their marriage, was Constance Moxon.

EDITH HILL, sister of Anna Hess, died last week after a long illness. She was well known among the profession. Burial will be at St. Johnsville, N. Y.

VERNON K. MOORE, a well known balloonist and daredevil aerial performer, at Ramona Park, Grand Rapids, Mich., was killed last week while doing a parachute stunt, when the third of three parachutes he used in the trick failed to open. He fell through a woodshed, breaking both arms and legs and cutting his face. Doctors believe he was dead when he struck the woodshed. He was twenty years of age and had been performing for several years. He is survived by a widow and two children.

GERALD DESMOND, manager of the King's Cross Theatre, Darlinghurst, Australia, died recently of pneumonia. He formerly appeared in vaudeville, with a partner, under the name of Desmond and Dalton. He was about thirty years of age and is survived by a wife and two children.

EDWARD CLARENDEN ("Dobby") DOBSON, old time minstrel, died last week at the age of sixty-one years, from bronchial asthma. Dobson, known as "Dobby" in former days, was the champion banjoist of the world, winning the title with an original composition at Steinway's Music Hall in 1883. He was well known here and abroad, receiving a medal from King George, then Prince of Wales. Dobson who is survived by a wife and three children, was the father of Harry Kelly, who was being co-starred with Frank Fay in "Oh What a Girl" until the strike caused that show to close. Dobson had four brothers, also famous banjo players.

EARL LLOYD, a vaudeville performer, aged thirty-three, died from an attack of influenza and was laid to rest late last week at the Evergreen Cemetery. He was a member of the vaudeville team of Bernard and Lloyd.

SARAH SUTHERLAND, the fourth of the famous Seven Sutherland Sisters, who for many years were features of circuses because of their extraordinarily long hair, died last week at her home outside of Newfane, N. Y. She was seventy-three years of age and is survived by three sisters, Grace, Dora and Mary.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"At 9:45"—Playhouse, New York, indef.
 "Angel Face"—Colonial, Chicago.
 "Better 'Ole"—Mr. and Mrs. Coburn—Booth, New York City.
 "Buddies"—Boston, Mass.
 "Breakfast in Bed"—Boston, Mass.
 "Cappy Ricks"—Cort, Chicago, Ill.
 "Chu Chin Chow"—Century, New York.
 "The Challenge"—Selwyn, New York City.
 "Crimson Alibi"—Broadhurst, New York.
 Carmelo's Ted, Musical Comedy Co.—Rex, Omaha, Neb., indef.
 Fort McHenry Overseas Revue—Auditorium, Baltimore, Md., Sept. 8-13.
 "East Is West"—Astor, New York City.
 "Five Million, The"—Maxine Elliott, New York City.
 Greenwich Village Follies—Greenwich Village, N. Y., indef.
 "Gaieties of 1919"—44th St., New York City.
 Dempsey, Jack—Metropolitan Opera House, Philadelphia, Sept. 8-13.
 Hitchey Koo of 1919—Boston, Mass.
 "Happy Days"—N. Y. Hippodrome, N. Y.
 "Honeymoon Town"—La Salle, Chicago.
 Herrmann, Felix (Magician)—Buffalo, N. Y., 8-13; Albany, 15-17; Kingston, 18; Poughkeepsie, 19; Newburg, 20.
 "It's Up to You" (A. E. A. Show)—A. of M., Phila., Sept. 9-13.
 "John Ferguson"—Fulton, New York City, indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Lonely Romeo"—Casino, N. Y.
 "Midnight Whirl"—Century, New York.
 "Monte Cristo, Jr."—Winter Garden, New York City.
 "Nighty Night"—Princess, New York City.
 "On the Hiring Line"—Blackstone, Chicago, indef.
 "Oh, What a Girl"—Shubert, New York.
 "Oh, My Dear"—Wilbur, Boston, indef.
 "Pollyanna"—Ford's, Baltimore, Md., Sept. 8-13.
 "Royal Vagabond, The"—Cohan & Harris, New York City.
 "Scandals of 1919"—Liberty, New York City.
 "See-Saw"—Tremont, Boston, Mass.
 "Somebody's Sweetheart"—Shubert, Boston.
 "Three Wise Fools"—Powers, Chicago.
 "Those Who Walk in Darkness"—48th St., New York City.
 "Take It From Me"—Studebaker, Chicago.
 "Toby's Bow"
 "Up in Mabel's Room"—Woods, Chicago, Ill.
 "Voice in the Dark, A"—Republic, New York.
 "Ziegfeld Follies"—New Amsterdam.

COLUMBIA WHEEL

Al Reeves' Show—Gayety, St. Louis, 8-13; Columbia, Chicago, 15-20.
 Abe Reynolds' Revue—Empire, Toledo, 8-13; Lyric, Dayton, 15-20.
 Best Show in Town—Columbia, New York, 8-13; Casino, Brooklyn, 15-20.
 Ben Welch's Show—Gayety, Toronto, Ont., 8-13; Gayety, Buffalo, 15-20.
 Behman Show—Stamford, Conn., 10; Park, Bridgeport, 11-13; Newburg, N. Y., 15-17; Poughkeepsie, 18-20.
 Beauty Trust—Open, 8-13; Gayety, St. Louis, 15-20.
 Bill Watson's Parisian Whirl—Gayety, Montreal, Can., 8-13; Empire, Albany, 15-20.
 Bontons—Gayety, Omaha, Neb., 8-13; Gayety, Kansas City, 15-20.
 Bowery Burlesquers—Gayety, Washington, 8-13; Gayety, Pittsburgh, 15-20.
 Bostonians—Empire, Albany, 8-13; Gayety, Boston, 15-20.
 Burlesque Review—Miner's 149th St. New York, 8-13; Orpheum, Paterson, 15-20.
 Burlesque Wonder Show—Gayety, Pittsburgh, 8-13; Park, Youngstown, O., 15-17; Grand Akron, 18-20.
 Dave Marion Show—Grand, Hartford, 8-13; Jacques, Waterbury, Conn., 15-20.
 Follies of the Day—Orpheum, Paterson, 8-13; Majestic, Jersey City, 15-20.
 Girls A-La-Carte—Newburg, N. Y., 8-10; Poughkeepsie, 11-13; Casino, Boston, 15-20.
 Girls of the U. S. A.—Lyric, Dayton, Ohio, 8-13; Olympic, Cincinnati, 15-20.
 Girls de Looks—Star, Cleveland, 8-13; Empire, Toledo, 15-20.
 Golden Crooks—Bastable, Syracuse, 8-10; Lumberg, Utica, 11-13; Gayety, Montreal, 15-20.
 Harry Hastings' Show—Jacques, Waterbury, Conn., 8-13; Miner's Bronx, New York, 15-20.
 Hello, America!—Gayety, Detroit, 8-13; Gayety, Toronto, Ont., 15-20.
 Hip-Hip, Hooray—Casino, Boston, 8-13; Columbia, New York, 15-20.
 Lew Kelly's Show—Casino, Philadelphia, 8-13; Hurtig & Seamon's, New York, 15-20.
 Liberty Girls—Gayety, Boston, 8-13; Grand Hartford, Conn., 15-20.
 Maids of America—Casino, Brooklyn, 8-13; Peoples', Philadelphia, 15-20.
 Million Dollar Dolls—Des Moines, Iowa, 7-10; Gayety, Omaha, Neb., 15-20.
 Mollie Williams Co.—Hurtig & Seamon's, New York, 8-13; Empire, Brooklyn, 15-20.
 Oh Girl—Empire, Brooklyn, 8-13; Empire, Newark, 15-20.
 Peek-a-Boo—Star & Garter, Chicago, 8-13; Gayety, Detroit, 15-20.
 Roseland Girls—Olympic, Cincinnati, 8-13; Gayety, Chicago, 15-20.
 Rose & Sydel's London Belles—Gayety, Rochester, 8-13; Bastable, Syracuse, N. Y., 15-17; Lumberg, Utica, 18-20.

Sam Howe's Show—Majestic, Jersey City, 8-13; Perth Amboy, N. J., 15; Plainfield, 16; Stamford, Conn., 17; Park, Bridgeport, 18-20.
 Sight Seers—Peoples', Philadelphia, 8-13; Palace, Baltimore, 15-20.
 Social Maids—Star, Cleveland, 8-13; Empire, Toledo, 15-20.
 Sporting Widows—Palace, Baltimore, 8-13; Gayety, Washington, 15-20.
 Star and Garter Shows—Gayety, Kansas City, 8-13; open, 15-20; Gayety, Kansas City, 8-13; St. Louis, 22-27.
 Step Lively Girls—Empire, Newark, 8-13; Casino, Philadelphia, 15-20.
 Twentieth Century Maids—Gayety, Buffalo, 8-13; Gayety, Rochester, 15-20.
 Victory Belles—Columbia, Chicago, 8-13; Berchel, Des Moines, Iowa, 15-18.

AMERICAN WHEEL

All Jazz Review—Haymarket, Chicago, 8-13; Gayety, Milwaukee, 15-20.
 Aviator Girls—Trocadero, Philadelphia, 8-13; Empire, Hoboken, 15-20.
 Broadway Belles—Victoria, Pittsburgh, 8-13; Penn Circuit, 15-20.
 Beauty Review—Gayety, St. Paul, 8-13; Gayety, Minneapolis, 15-20.
 Blue Birds—Englewood, Chicago, 8-13; Haymarket, Chicago, 15-20.
 Cabaret Girls—Lyceum, Columbus, Ohio, 8-13; Victoria, Pittsburgh, 15-20.
 Cracker Jacks—Howard, Boston, 8-13; Olympia, New York, 15-20.
 Dixon's Big Review—Broadway, Camden, N. J., 8-13; Majestic, Wilkes-Barre, 15-20.
 Edmond Hayes Show—Gayety, Newark, N. J., 8-13; Army, Wrightstown, N. J., 15-20.
 Follies of Pleasure—Plaza, Springfield, Mass., 8-13; Grand, Worcester, 15-20.
 French Follies—Penn Circuit, 8-13; Gayety, Baltimore, 15-20.
 Girls from the Follies—Star, Toronto, Can., 8-13; New Academy, Buffalo, 15-20.
 Girls from Joyland—Grand, Worcester, 8-13; Howard, Boston, 15-20.
 Girls, Girls, Girls—Bijou, Philadelphia, 8-13; Broadway, Camden, N. J., 15-20.
 Grown Up Babies—Standard, St. Louis, 8-13; Terre Haute, Ind., 14; Park, Indianapolis, 15-20.
 Jazz Babies—Majestic, Wilkes-Barre, Pa., 8-13; Majestic, Scranton, 15-20.
 Kewpie Dolls—Empire, Hoboken, N. J., 8-13; Star, Brooklyn, 15-20.
 Kid Lifters—Gayety, Milwaukee, 8-13; Star, St. Paul, 15-20.
 Midnight Maids—Empire, Cleveland, 8-13; Cadillac, Detroit, 15-20.
 Mischief Makers—Gayety, Louisville, Ky., 8-13; Lyceum, Columbus, O., 15-20.
 Monte Carlo Girls—Park, Indianapolis, 8-13; Gayety, Louisville, 15-20.
 "Oh, Frenchy"—Century, Kansas City, 8-13; Standard, St. Louis, 15-20.
 Pacemakers—Lyceum, Washington, 8-13; Bijou, Philadelphia, 15-20.
 Parisian Flirts—Olympic, New York, 8-13.
 Pat White Show—Standard, St. Louis, 8-13.
 Razzle Dazzle Girls—Majestic, Scranton, Pa., 8-13; Binghamton, N. Y., 15-17; Niagara Falls, 18-20.
 Record-Breakers—Gayety, Baltimore, 8-13; Lyceum, Washington, 15-20.
 Round the Town—Binghamton, N. Y., 8-10; Niagara Falls, 11-13; Star, Toronto, Ont., 15-20.
 Sliding Billy Watson—Cadillac, Detroit, 8-13; Englewood, Chicago, 15-20.
 Social Follies—Army, Wrightstown, N. J., 8-13; Trocadero, Philadelphia, 15-20.
 Some Show—New Academy, Buffalo, N. Y., 8-13; Empire, Cleveland, 15-20.
 Sport Girls—Gayety, Brooklyn, 8-13; Gayety, Newark, 15-20.
 Stone & Pillard's—Gayety, Sioux City, Iowa, 8-13; Century, Kansas City, 15-20.
 Sweet Sweetie Girls—Star, Brooklyn, 8-13; Plaza, Springfield, Mass., 15-20.
 Tempters—Gayety, Minneapolis, 8-13; Gayety, Sioux City, Iowa, 15-20.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
 Uniontown, Pa.—Tuesday.
 Johnstown, Pa.—Wednesday.
 Altoona, Pa.—Thursday.
 Williamsport, Pa.—Friday.
 York, Pa.—Saturday

MINSTRELS

Al G. Fields—Knoxville, Tenn., 12-13; Asheville, N. C., 14-16; Winston-Salem, 17; Greensboro, 18; Lynchburg, 19.
 Renix Bros.—Knoxville, Tenn., 12-13; Wilmer 15-20.

CIRCUS

Al. G. Barnes—New Castle, Ind., 12; Green Castle, 13; Champaign, Ill., 15; Taylorville, 16; East St. Louis, 17; St. Louis, Mo., 18-21.

STOCKS

Albee Stock, Providence, R. I., indef.
 Arlington Theatre Co.—Boston, Mass., indef.
 Alcazar Players—Alcazar, San Francisco, Cal.
 Baker Players—Portland, Ore., indef.
 Blaney Stock—Yorkville, New York City.
 Beesey, Jack, Stock—Peoria, Ill., indef.
 Belgrade Sadie—New Bedford, Mass., indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.
 Booth, Nellie, Players—Pittsburgh, Pa., indef.
 Brownell-Stock—Dayton, Ohio, indef.
 Byers, Fred, Stock—Waverly, N. Y., indef.
 Champlin, Chas. K.—Red Bank, 8-13.

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DIRECTION—ABE FEINBERG**WILLIAM CONWAY**

THE IRISH PIANIST—IN VAUDEVILLE

ADA GUNTHER

The Little Magnet in Vaudeville

GEORGE

ISABELL

THE FERRAROS

BOOKED SOLID—LOEW'S CIRCUIT

DIR., TOM JONES

ROBERT

AILEEN

LE ROY & HARVEY

IN VAUDEVILLE

ALTHOFF SISTERS

TWO GIRLS AND THE PIANO

DIRECTION—HARRY WEBER

ADONIS & CO. (?)

A NEW ARTISTIC NOVELTY

DIRECTION—ARTHUR KLEIN

BURLESQUE NEWS

(Continued from pages 15 and 29)

**MINSKY'S PUT ON
GOOD SHOW TO OPEN
EAST SIDE SEASON**

Minsky has many new members in his stock company at the Minsky Brothers National Winter Garden down on the East Side this season. The house opened two weeks ago and has been playing to good business ever since.

There are only two old members now with the company, Harry Bentley and Jack Shargel. The new people, who are well known in burlesque but comparatively new to the patrons of this house, are James X. Francis, George Walsh, Louise Pearson, Babe Wellington, Jack Perry, Sedel Bennett and Violet Pearl.

The house has been entirely re-decorated during the time it was closed, a new electric sign decorates the front of the building and new scenery has been added back stage. Minsky has the same orchestra, with two new pieces added since last season, which makes it one of the best at any burlesque house in New York.

Last week's performance was a bit slow with a lot of fast numbers sandwiched in between. Walsh did an Irish comedy character, using the red wing, chin piece and putty nose. He handled the part well, getting all the comedy that could be got out of the part. Francis worked straight all through the show and was the same Francis we always see. He is a good "feeder".

Harry Bentley did Dutch, at which he was as successful as he is in his Hebrew role. Shargel did his Hebrew character and we

must say that he worked clean. He is using crepe this season. Jack Perry, besides producing the show, works in a number of scenes, doing bits.

Louise Pearson is the prima donna. Her voice is much clearer than when we saw her last Spring. Her numbers were very nicely rendered. She should be given more work in the bits, as she can "feed" a comedian. Her costumes were very pretty. Shapely little Babe Wellington, working with all her old time speed, put her numbers over for plenty of encores. She is a lively little soubrette and wore some pretty dresses.

Violet Pearl is another soubrette who works in the numbers and had no trouble in getting them over. Her auburn hair blended well with her costumes.

The "table and ice cream" bit went over nicely the way Walsh, Bentley, Francis, Perry and the Misses Pearson and Wellington did it.

Francis offered "Chasing Rainbows" so well that it was repeatedly encored. The number was well staged also.

The "Suicide" bit was well taken care of by Francis, Shargel, Walsh and Miss Pearson, as was the "wheel barrow" bit offered by Francis, Bentley, Shargel and Miss Wellington.

Minsky staged a very pretty finale of the first part in the form of a Gypsy scene, in which the principals and the entire chorus took part. An extra act, The Gypsy Trio, a corking good dancing act, was featured in the scene. Miss Pearson was heard to good advantage here when she sang a classical number. The scene went big and was well staged.

STARS OF BURLESQUE**SAM BACHEN**

Olympic Theatre, N. Y. Management—Ike Weber With Chas. Robinson's Parisian Flirts

LETTIE BOLLES

INGENUE SOUBRETTE DIXON'S BIG REVIEW

John MacKinnon

JUVENILE—TENOR EDMOND HAYES' OWN SHOW

RUTH BARBOUR

SOUBRETTE RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE WELLINGTON

IRRISISTIBLE BUNCH OF NERVES SOUBRETTE—NATIONAL WINTERGARDEN

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

FLORENCE WHITFORD

SOUBRETTE JAZZ BABBIES

ANNETTE LA ROCHELLE

PRIMA DONNA RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ETHEL DEVEAUX

SOUBRETTE HASTINGS RAZZLE DAZZLE OF 1919

CLAIRE DEVINE

LEADING WOMAN WITH DIXON'S BIG REVIEW

LORETTA AHEARN

DAINTY SINGING AND DANCING SOUBRETTE—\$1,000,000 DOLLS

ANNA DOUGHERTY

INGENUE

"GIRLS, GIRLS, GIRLS" COMPANY

HAROLD KENNEDY

COMEDIAN

GIRLS A LA CARTE

LOUISE PEARSON

PRIMA DONNA

MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN

DOING STRAIGHT

WITH SAM HOWE'S SPORT GIRLS

JIM McCAULEY

DOING RUBE AGAIN

THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK BURKE AND WALCH BILLY

CHARACTERS AND JUVENILE—COMEDIAN

WITH "GIRLS, GIRLS, GIRLS"

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO

WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

A BOZO BORN EVERY MINUTE

Bozos May Come and Bozos May Go, but Rats Live On Forever.

EDMOND HAYES

TAKE IT AS YOU PLEASE.

IRENE JACQUES AND DAY LOUISE

IN SPECIAL SONGS

DIRECTION—ROSALIE STEWART

IRENE LEARY

INGENUE

BURLESQUE REVIEW

SHIRLEY MALLETT

A Southern Soubrette New in the East. Signed with Stromme and Franklyn for Next Season.

GEO. BARTLETT

WITH PACEMAKERS

MANAGEMENT—HERK, KELLY & DAMSEL

STRIKE OVER, EQUITY NOW FACES FIDELITY OPPOSITION

(Continued from page 3)

When asked in what respect, Turner said that the arbitration clause as it now stands is more satisfactory to the Equity. In the terms that were rejected, this clause called for two arbiters, one from the managers and one from the Equity, and, in the event that they could not agree, they were to choose a third. In the agreement as finally accepted, the third is chosen for them, there being three permanent umpires, each of whom acts once in three times to sit with the arbiters and settle whatever point is in question.

The agreement gives the strikers, in some particulars, more than they asked for, allowing them to enjoy the leniency of the Fidelity contract. The Equity asked for recognition. They got it, but it is doubtful from the attitude of Equity members and some of the mutterings of the last few days whether they wanted Fidelity to enjoy the fruits of an Equity victory. The Equity also asked for arbitration; the managers have acceded to their demand. The Equity asked for half pay after a certain rehearsal period; the managers are granting them full pay.

According to Turner, there will, in future, be two contracts; one between the Equity and the P. M. A., and the other between the individual actor and the manager. But the latter contract, if the actor is an Equity member, shall embody no terms that are not stipulated for in the "principal contract," that is, the contract between the Equity and the P. M. A.

Although it was not announced at the meeting, these contracts are binding until June, 1924.

In telling of the agreement, Turner stated that the keynote and backbone of the agreement was the arbitration clause. He did not explain to the audience why it was that a contract almost identical in form to the one that had been rejected a few days before had been accepted, nor did any one attempt to explain what had taken place behind the closed doors at the Hotel St. Regis where the "peace tribunal" had its historic session.

Every dispute which can now arise, Turner explained, must be promptly submitted to a board of arbitration, from which there can be no appeal during the life of the agreement. The umpires will be permanent and will contain a membership whose reputations are beyond reproach.

There will be no coercion of Equity members by the managers, and there shall be no unjust discrimination against any one. This clause has given vent to much dissatisfaction in some Equity circles, where it is claimed that, in this way, Fidelity shares a victory with the Equity, if, in fact, they are not actually the victors.

The agreement further stipulates that there shall be no blacklist and provides against this in any form.

The individual contracts remain the same except that, after four weeks of rehearsals, there shall be full pay. In musical productions, five weeks' rehearsing is allowed. Eight performances shall constitute a week's end and, for every other performance, the actor shall receive one-eighth of a week's pay. After this year, there shall be full pay for Easter and Holy Week.

There is also a clause in the contract that virtually amounts to a statement of the right of the managers to have an "open shop" in their theatres.

Strikers do not necessarily assume their "status quo" in current productions. If some one else has been engaged to fill a striker's part, the services of the newcomer may be retained by the manager, if he so desires, as long as he makes a "satisfactory adjustment" with the striker. On the other hand, if he re-employs the striker, he must make a reasonable adjustment with the man who was acting as a substitute.

"Our contract," declared Turner, "deals solely with the Equity, the International Alliance of Theatrical Stage Employees, the American Federation of Musicians and the Producing Managers' Association, and they have all underwritten it and stand behind it."

All wearing apparel necessary in a production will be furnished free by the managers. The chorus girls will receive a minimum wage of \$30 per week in New York and \$35 on the road.

When the contract was read to Equity members at their headquarters on Monday, it was met with approval on the one hand and dissatisfaction on the other.

"But what about our jobs?" shouted one of the members, and his cry was taken up by about fifteen others, who had been on

strike and now find that their old jobs are no longer waiting for them. It was explained by Attorney W. B. Rubin that, in cases where actors did not resume their "status quo," a reasonable settlement would be made with them, to be determined by an arbitration board.

Dissatisfaction was also manifested among a number of strikers who had gone back to their old roles, only to find that a "two weeks' notice" was waiting for them. The chief offender in point seemed to be "A Royal Vagabond," and when the matter was brought to the attention of the Cohan and Harris office, it was explained that, if there were any such cases, it was only instances where actors did not hold a contract for the present season.

Although Shubert's "Gaieties" is to reopen tonight (Wednesday), Ed. Wynne informed THE CLIPPER that he had been given no notice to appear for rehearsal and it has been intimated that the managers do not care to employ Wynne because of the particularly aggressive stand he assumed in the strike. New additions to the "Gaieties" show are Nora Bayes, Irving Fischer and Henry Lewis.

On Saturday night, William A. Brady made his last stage appearance in "At 9.45."

No announcement has been made of any attempt to reopen "She's a Good Fellow," which was playing at the Shubert.

On Saturday night, the first five "dark" shows opened and all did capacity business. The actors left strike talk at the stage entrance and performances and rehearsals went on just as if there had never been a walk-out. In "A Voice in the Dark," Richard Gordon and Olive Wyndham played the opposite leading roles, one an ardent Equity member and the other one of Fidelity's chief sponsors. But the performance went on without a hitch. "Lusmore" and "A Regular Feller," at the Henry Miller and Cort, respectively, also had premieres on Tuesday. "Lusmore" was Mrs. Chauncey Olcott's play that hit the rocks when the stage hands served notice on it so unexpectedly some ten days ago.

According to Charles Emerson Cook, the producer of "A Regular Feller," the rehearsal went with the snap of a mid-season performance and not a line nor a situation was missed.

"Up From Nowhere," which had been scheduled to open night after night during the strike, finally fulfilled its promise on Monday, taking the Comedy Theatre out of darkness.

Thurston the Magician, and the Gallo Opera Company, both of which had well laid plans go astray when Charles A. Shay told his stage hands to quit, opened at last on Monday night, at the Globe and the Shubert, respectively.

There are now twenty-eight productions playing on Broadway and a delayed season is at last on its way.

All shows that were being produced by the Equity have been dissolved. It had been intimated that the Equity would continue to produce, regardless of the outcome of the strike, but Earle Booth, in charge of the Equity entertainments, admitted that he did not know what would happen to the co-operative theatre plan and that, for the time being, at any rate, it was lifeless.

"It is a good idea," said Booth, "and I wouldn't be surprised if it were taken up by either the Equity or some one else in the near future."

All the members of the "Voice in the Dark" company received a present from A. H. Woods on the reopening of the piece at the Lyric on Saturday night. The ladies received boxes of candy and the men cigars. In each box was a card which read, "Welcome Home."

Peace was brought about last Saturday morning as a result of a conference at the Hotel St. Regis, which lasted for seven hours. The meeting, which was skillfully engineered by Augustus Thomas, was attended by the following representatives:

For the Equity—Francis Wilson, Frank Gilmore, Ethel Barrymore, Lillian Russell and Marie Dressler.

For the Stage Hands—Charles C. Shay, president of the I. A. T. S. E.

For the Musicians—Joseph N. Weber, president of the A. F. of M.

For the Managers—David Belasco, William A. Brady, Arthur Hopkins, Sam H. Harris, Henry W. Savage, A. H. Woods and John L. Golden.

For the Playwrights—August Thomas and Eugene Buck.

Attorneys—For the Equity, Paul Turner, Justus Sheffield and W. B. Rubin; for the managers, Bainbridge Colby and William Kline.

Thomas assumed the role of Dove of Peace after all peace negotiations had failed and things seemed to be at an absolute deadlock. It is reported that he stepped into the limelight at the suggestion of Dennis O'Brien, of the law firm of O'Brien, Malovinsky & Dris-

coll, attorneys for Cohan and Harris. O'Brien talked to Thomas for several hours and suggested that the playwright pay a visit to the managers and suggest that they agree to meet representatives of the other factions. Following the idea, Thomas visited the managers at the offices of Cohan and Harris on Thursday night and, it is reported, told them that "it would be suicide for the managers to continue the fight."

After receiving the consent of the managers to another peace meeting, the rest was comparatively easy.

The terms of the settlement were not announced after the meeting, but each side seemed satisfied and claimed victory.

These are the statements of various leaders who were asked what had gone on at the meeting:

William A. Brady: "Corbett and Sullivan, thirty rounds to a draw."

George M. Cohan: "As I see it, it is a victory for all concerned. The Actors' Fidelity League is a permanent and secure organization and has accomplished exactly the thing it set out to do—namely, to save the theatre from the closed shop. As president of the league I am glad to announce that we are proud and happy to be in the position we are to-day: free to act as our own agents, free to put our signatures to contracts and feel and know that no affiliations, no outside forces, can have control over our future in the theatre."

Charles A. Shay: "The part of the stagehands in this has been to help support their fellow-members of the theatrical profession. We have received no benefit from the strike; we didn't ask any. I have wired 680 locals of my union to go back to work. I cannot make any statements in regard to the Fidelity League. Organized labor does not make a policy of recognizing an organization that has been formed in opposition to one affiliated with labor. As far as we are concerned, the Fidelity League is a private club."

Frank Gilmore: "The meeting was most interesting. Everybody was anxious to get together. Both sides were satisfied and friendly."

Augustus Thomas: "There was no attempt by either party to get the better of the negotiations. The Equity will be recognized as acting for the actors. There will be no closed shop. The status of Fidelity did not enter into the discussion. It was a general armistice and a general agreement to take back actors and actresses, and no demands were made to dismiss any actor or actress."

Marie Dressler: "It was wonderful. I am supremely happy."

Ethel Barrymore: "It's all over—there's nothing more to it."

But, after all was said and done, no statement was given out as to what had happened at the meeting nor as to what had been settled upon as the terms of agreement. Everyone was as much in the dark as the theatres on Broadway concerning the terms, and, on Saturday, no further light was thrown upon the matter except that theatredom had a general impression that the Equity had won.

But still a statement was not forthcoming, and, when five theatres opened on Saturday evening, strikers went back to their parts without knowing any of the whys or wherefores connected with the outcome of the theatre war.

All day Saturday, Equity was a scene of great jubilation. Mutual congratulations were the order of the day at the headquarters of the strikers on West Forty-fifth street. Equity girls kissed each other and their men friends, too. And an all-day glee club at Equity headquarters sang again and again, "All for One, One for All, and All for Equity."

"When do you start rehearsing?" was the most popular question, and notes were being continually compared as to when this or that show was going to open again.

"What are the terms?" was the question that the newspaper reporters propounded on all sides, only to be met with the statement: "There will be a mass meeting at the Lexington to-morrow when you can hear all."

The mass meeting on Sunday, however, was at first barred to all except members of the Equity and the Four As, and newspapermen who gained entrance were ejected. It was explained by Grant Steward that the Equity would "be more than pleased to admit the newspapermen," but that the managers' association had sent word to the Equity that it did not wish the press to be represented at the meeting. Later, however, three newspapermen, including a representative of the Clipper, were admitted by sanction of Frank Gilmore, although no further word had been heard from the managers' association regarding the matter.

This attempt on the part of the Equity to evade publicity probably arose from the fact that the members were by no means unanimous in their attitude toward the way their "peace conference" had acted, as was evinced at the meeting, and it was probably expected that there might be some kind of a dispute within the Equity family circle which might not have looked well in print.

On Monday afternoon, the Equity held another meeting at the Lexington Theatre, as if to make amends for the previous day, and Frank Merlyn, who had been the cause of much of Sunday's disturbance, seconded a motion to put on record a vote of confidence in the leaders of the organization and their conduct in the strike.

It is reported that a vote of full satisfaction regarding the strike settlement agreement was also unanimously passed, although there were a number of Equity members around town who were still garrulous in declaring for a closed shop and against a five-year contract.

The agreement entered into between the Equity and the Manager Association was as follows:

AGREEMENT made _____, 1919, between Producing Managers' Association, an incorporated association existing under the laws of the State of New York (hereinafter termed the "Producers' Association"), by and on behalf of itself and all its present and future individual members and producing corporations, copartnerships, associations, individuals and concerns of whatever character which said individual members or any of them control, manage or direct, parties of the first part (hereinafter termed the "Producers"), and Actors' Equity Association, an unincorporated association existing under the laws of the State of New York hereinafter existing under the laws of the State of New York (hereinafter termed the "Equity Association"), by and on behalf of itself and all its present and future individual members (hereinafter collectively termed the "Equity").

Whereas, Differences have arisen between the Producers and the Equity which the parties hereto desire and have the authority hereby to adjust;

Now, therefore, this agreement witnesseth: In consideration of One Dollar, lawful money of the United States of America, paid by each of the parties to each of the others, receipt whereof is hereby acknowledged, and the mutual promises herein contained, the parties hereto agree:

1. The Producers and the Equity, except as otherwise herein provided, hereby release all claims of every kind and nature against any and all persons, firms, copartnerships, associations and corporations arising from the recent strike; will cause to be delivered due individual releases of any and all said claims, and agree that all pending litigations growing out of said strike shall be discontinued without costs to any party thereto.

2. All future contracts between any Producer and any Equity members shall contain as a minimum at least the provisions in the Standard Form hereto annexed (hereinafter termed the "Standard"), marked "A" and by this reference made a part hereof. Such contracts shall always include the arbitration clause as set out in the "Standard."

3. All Equity members shall return to work and be reinstated under the contracts which they respectively held at the time they respectively ceased to rehearse or to perform during the recent strike, except as follows:

a. All Equity Members holding contracts on the Standard form recently issued by the Producers' Association shall receive in place thereof the Standard U. M. P. A.—A. E. A. form in use August 7, 1919.

b. Equity members who cannot be replaced on account of abandonment of plays or productions have no claims upon the producer with whom they have contracts except for unpaid services actually heretofore rendered.

Where the places of Equity members have been filled, the producer has the right to secure them engagement elsewhere on equally favorable terms, and will try so to do. Failing, after due effort, to secure within thirty days after the date hereof, such engagement for any such member, the producer has the right to cancel the contract with such member by a present cash payment of an amount mutually agreed. If such agreement is not reached and payment made within thirty-five days after the date hereof, then the amount of such payment shall be determined by arbitration in accordance with the provisions of this agreement. Notice of the abandonment of any play shall be given by the producer to the Equity Association within seven days from the date hereof.

In case of plays or productions in rehearsal of the time of the strike, rehearsals held prior to that time shall not count in figuring the number of weeks of rehearsal of the play or production.

(Continued on page 34)

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STRIKE OVER, EQUITY MUST FACE FIDELITY OPPOSITION

(Continued from pages 3 and 33.)

4. All Equity Members shall receive full pay for all services rendered up to the time of their respective cessation from work during the recent strike, but no pay for the interval between such cessation and when they resume work.

5. Neither the Equity Association nor any member thereof will refuse to perform services for any producer because of the presence in the cast or production of a person or persons not a member or members of the Equity Association or of the Chorus Association or of a person or persons a member or members of any other association, organization or organizations.

6. The Equity Association will not force or coerce directly or indirectly, or attempt to force or to coerce directly or indirectly any person or persons not a member or members of such Association to become a member or members thereof and will order its members or any particular member under penalty of discipline not to force or to coerce directly or indirectly, or to attempt to force or to coerce directly or indirectly, any such person or persons to become such member or members.

7. Neither the Producers nor any Producer will force or coerce directly or indirectly, or attempt to force or to coerce directly or indirectly any person to resign from or sever in any manner or to any degree his connection with the Equity Association or not to join the Equity Association or to join or become connected in any manner or to any degree with any other organization or to refrain from resigning or severing his connection with any other organization, and the Producers' Association will enforce the provisions of this clause by appropriate disciplinary measures.

8. Immediately upon the execution of these presents the Stage Hands and the Musicians shall return to work in the same places they had when they ceased work, with the wages provided by the agreements or understandings between their respective organizations and the Producers, and shall receive full pay for all services rendered up to the time of their respective cessation from work during the recent strike, but no pay for the interval between such cessation, and when they resume work.

9. No member of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators (hereinafter termed Stage Employees International), nor any member of the American Federation of Musicians (hereinafter termed the "Musicians Federation") shall refuse to perform services for any Producer because of the presence in any cast or production of a theatrical performer or performers not a member or members of the Equity Association or because of the presence of a theatrical performer or performers a member or members of any other organization or association.

10. Neither the Producers Association nor a Producer shall compel, coerce or persuade, or attempt to compel, to coerce or to persuade any Equity member to pay any consideration for his employment to any employment agency or other medium through which he is or may be employed.

11. The Equity Association will not compel, coerce or persuade any Equity member to obtain or to seek employment through its agency.

12. Neither the Producers Association nor any producer shall blacklist or otherwise willfully discriminate against any person or persons by reason of his or their membership in the Equity Association or for his or their connection with the recent strike, and no Equity Members shall refuse to work for any Producer or Producers by reason of his or their connection with the recent strike.

13. In case any controversy or dispute shall arise between the Producers' Association and the Equity Association, or any of their respective members regarding the meaning, interpretation or enforcement of this contract or any part thereof, or with reference to the rights of any party or member thereof hereunder, then and in that event any party to such controversy or dispute may notify the other thereto in writing that he wishes such controversy or dispute settled by arbitration, and in such notice shall specify the controversy or dispute and the name of his arbitrator, who shall be a member of his Association. Within five days after written notice has been sent to the party to the controversy to whom such notice is addressed said party shall, in writing, name his arbitrator who shall be a member of his Association, and give written notice thereof to the claimant. Said arbitrators shall decide such controversy or dispute and a copy thereof sent to the Producers' Association and the Equity Association and to the parties to said controversy or dispute within ten days from the date of the appointment of the second arbitrator. The concurrence of both arbitrators shall be necessary to a decision, and if made within said ten days, shall be binding and

conclusive on all parties to said controversy. If the arbitrators shall fail to decide said controversy or dispute within ten days then such controversy or dispute shall within five days thereafter be submitted for determination to the following named umpires:

- (1)
- (2)
- (3)

Each of said umpires shall serve in turn as cases arise, and should any umpire die, refuse to act, or be incapacitated, the next umpire in the order named, shall serve in his stead. The award of the two arbitrators or of the said umpire shall be necessary to a decision and such decision, if made, shall be binding and conclusive on all parties to said controversy or dispute.

The decision of the umpire shall be made and reduced to writing, and a copy thereof sent to the Producers' Association and the Equity Association, and to the parties to said controversy or dispute, and the whole dis-

pute shall be decided within fifteen days of the selection of the umpire as herein specified to decide said controversy or dispute. The parties to said arbitration shall have fifteen days after said copy of said decision or award has been sent, as aforesaid, within which to comply with said award.

The arbitrators and the umpire respectively shall have full power to determine the manner in which they will hear the parties, the mode of procedure, and the character, nature and extent of the evidence to be considered. Should the umpires selected fail to make an award within the time herein specified a further arbitration, after similar notice and time as above provided, shall be had by umpire next in order named under the same terms and conditions as to time, and otherwise as above provided.

All notices in this paragraph thirteen (13) shall be given by registered mail to the addressee's last known business address, and in addition to the times herein provided, one day shall be added for each one thousand miles, or fraction thereof, of distance between the point of mailing and the point of destination. In addition to the notices hereinbefore required to be sent, duplicate originals of all such notices shall be similarly and contemporaneously sent to the respective secretaries of the Producers' Association and the Equity Association.

If the Producers' Association or the producer, which ever may be a party to said controversy or dispute, fails to appoint an arbitrator as hereinbefore provided, or, without just cause, withdraws from said arbitration, then the Producers' Association or the producer, as the case may be, shall be in default hereunder.

If the Producers' Association or the producer, as the case may be, is not so in default then no strike shall be called, requested, encouraged, advised or permitted by the Equity Association, or any of its members, until the lapse of fifteen days after the failure or omission of the Producers' Association or the producer, as the case may be, against which said award may have been made, to perform and discharge said award, and such strike shall always be limited to the party against whom said award has been made and the corporation, copartnership, association, individuals and concerns of whatever character, which the party against whom said award has been made controls.

If any member of either the Producers' Association or the Equity Association falls or refuses to perform the award rendered against him as hereinbefore provided, then and in that event, the said Association to which such member belongs shall promptly take appropriate measures with a view of compelling said member to make strict performances of, and compliance with said award; and anything hereinbefore contained to the contrary notwithstanding, no such strike shall be called, requested, encouraged, advised or permitted against such person who has so failed to comply with said award until the lapse of three days after the expiration of said fifteen days. If the Producers' Association shall so request.

14. This agreement shall continue in force up to and including June 1st, 1924. At any time within ninety days prior to said June 1st, either party hereto may, in writing, notify the other party of its desire to meet the other party in conference for the purpose of negotiating for a renewal of this contract upon its present or changed terms, and in the event of such notice, the party receiving the same shall, within fifteen days after the receipt of such notice, meet with the party giving such notice in order to carry on such negotiations.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals as of the date first above written.

PRODUCERS' ASSOCIATION,

By SAM HARRIS, President.

ARTHUR HOPKINS, Secretary.

ACTORS' EQUITY ASSOCIATION,

By FRANCIS WILSON, President.

FRANK GILMORE, Executive Secretary.

We hereby promise and guarantee that the undersigned respective organizations will not call or go on strike in any case wherein the Actors' Equity Association or any of its members commit or committed a breach of the foregoing agreement.

New York, September 6, 1919.

AMERICAN FEDERATION OF MUSICIANS,

By J. N. WEBER, President.

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS.

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